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# Civic Music Commissions

WHILE thousands are convinced that music is a civic asset it has remained for Dallas, Texas, to take the initiative in forming a Municipal Music Commission. It should be remembered that Dallas has for years taken an exceedingly active and wholly commendable interest in music, supporting opera, symphony and many different kinds of concerts in a way that has amazed other cities. The purpose of such a commission is to advance the local interests of music in every conceivable manner. Mr. R. C. Tremaine, director of the National Bureau for the Advancement of Music, who has had this idea close to his heart for a long time sends us an interesting address made by a member of the commission. Mr. B. Heyer, at a recent large gathering in Dallas. Mr. Hever said in part:

"A Municipal Music Commission is the natural product of a new era-the era of music. The war has demonstrated the value of music with absolute conclusiveness. It demonstrated the versatility of music, its unquestioned influence on both mind and body-health, energy, courage, determination. Music served every faculty of man. It enabled him to do his best, to be his best. Since the war, music has served mankind even more, for its field has broadened as people came to realize that it could serve all mankind in every phase of human life. Hence the Music Commission. It was as inevitable as a commission for any other subject of importance to the people. 

"You have a Board of Education, because education is a matter of very great importance to the public. You have commissions of streets and highways, of parks, of buildings, of the fire department and many other departments because of their importance for the public welfare. We have a Music Commission for the same reason. While I say the Music Commission is inevitable, great credit belongs to Mayor Wozencraft, for his broad and far-sighted vision which enabled him to recognize the trend of the times and bring to Dallas the prestige of being one of the pioneer cities to inaugurate a music commis-

"If music were still regarded as the possession of the cultured few, as a luxury which only the refined could relish, and only boarding school girls should study, a music commission would be unnecessary. If music had even reached the stage where only its educational and recreational value were realized, and it was considered a legitimate course of the school curriculum for all children, a music commission would still be a superfluous institution. But the day has come when music is not only enjoyed by millions, but when it is known that these millions are being mentally and physically, socially and spiritually helped by it; that, moreover, music bestows its benefits not only upon individuals, but also upon the group, the community-whatever the unit may be. Any force that can do this is a matter of public importance."

# Climate and Your Piano

"SNAP!" goes the violinist's string on a humid night. Heat throws the wind instruments "off pitch." The whole orchestra seems out of sorts. What about the piano?

Few piano owners know how seriously dampness and humidity affect instruments. Place a dish of salt near your piano. If the salt cakes or is moist in the least, close your piano at once when you are not using it. This is a very good

In some climates, pianos of a special type are required to stand the dampness. Few pianos can endure the dampness of the seashore. The keys stick, the wires rust and the whole action of the instrument seems to suffer. The little dish of salt will tell the tale. On the other hand, continued dryness seems to be bad for some instruments. The remedy some employ is a bowl filled with water in which is placed a large sponge so as to hasten evaporation. This is located carefully in the instrument so that it will be impossible to upset the bowl.

### The Latest and Best

How much of his business success is due to the immediate office environment of the professional man is difficult to estimate. The reader knows, however, that the badly-kept, poorly-lighted, untidy, scantily equipped store, is usually the one with the fewest patrons. The war has shown thousands of soldiers and sailors the latest and best in medical equipment, and the doctors, upon returning, are demanding new office equipment of the latest and the best. They find that it pays not merely through the impression made upon their patients, but because they can themselves do better work when surrounded with the proper apparatus, books, etc. If you have an old-fashioned, antiquated equipment in your studio, invest some of the money you are making during this prosperous season in buying the equipment which your position makes imperative.

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THE ETUDE

# The Etudes of Chopin and How They Ought to be Practiced By I. PHILIPP

Professor of Pianoforte Playing at the Paris Conservatoire



At less than twenty years of age (October 20, 1829) Chopin wrote from Warsaw to his friend, Titus Woyciechowski, "I have composed an etude after my own peculiar manner." And on the 11th of November of the same year he announced to the same friend that he had completed a series of etudes with which he would be delighted to have him become acquainted. It was between Chopin's nineteenth and his twenty-fifth year that he composed the twelve ctudes (Op. 10) which revealed more than any others his extraordinary genius. In these, one might say, he transformed musical art in general. For these etudes mark an epoch. Let us consider the repertoire of etudes in the year 1830when one plays those of other composers: the pretty etudes of Moscheles and of Cramer, of Humell and of Berger, so mediocre; those of Clementi, so classic; those of Kessler, so necessary for the development of pianistic technic, but so dry! Bertini's agreeable studies and exercises, or Czerny's innumerable and useful technical works, useful and occasionally graceful. We may play all of these only to discover that they do not compare with those of Chopin. For these masterpieces open a horizon to music and technic-these inventions, so audacious, so full of poetry and absolute perfection of form.

The American biographer of Chopin, the spirited and ingenious writer, James Huneker, in his fine book. "Chopin, the Man and the Artist," speaks of these etudes as the work of a Titan, and predicts for them that they will last forever. "They will never be equalled," says another critic, Nieks. "These studies are emphatically the aesthetic view of the otherwise dry technie," Kullak says, "In a remarkable manner Chopin here gives all his art-all his genius. He is so young, so virile in these etudes-more so than in any of his other works," writes George Matthias. "Here in these etudes," says Stephen Heller, "is all the freshness of youth and all the originality of genius. He has penetrated an unexplored region of harmony

The biographer of Liszt, Mme. Ramann, on the contrary, insinuates lightly that they were largely inspired by Liszt. The reverse is the truth. The date of his composition is all against it.

For instance, let us analyze especially the etudes (Op. 10) dedicated to Franz Liszt.

No. 1. A Major. Inteaching his pupil, Mile, Streicher, this etude, Chopin said to her, "This etude will do you very much good if you study it correctly; it will stretch your hand. But if you study it badly it will injure you." On a bass proud and strong these formidable arpeggios traverse the keyboard. Before Chopin no one had ever dared these extensions, mounting and ascending, and this etude inaugurated what was of a certainty a new school of technic. It is novel, audacious, both in design and arrangement. The etude should be played slower, as it is marked 160 to the quarter note, perhaps, with a strong, broad tone, forte throughout, increasing to a fortissimo in the dissonances. The severe character á la Bach of it must be preserved.

### Preparatory Exercises



The etude requires to be practiced two measures at Legatissimo e Vivo, with a firm, sure touch. a time, and (above all things) with careful listening to the tones produced on the piano.

Hold all notes as long as possible.





Practice each group of notes three times.



In the same manner as the others, Lento





LATEST PORTRAIT OF I, PHILIPP



Transpose to all keys.





With interpolated double notes, play very carefully.

Through all the keys: F: Mf, P, observe dynamics











Hold as long as possible, but do not overdo.

etudes in the order in which they should be taken according to their difficulties; but here is a grading that is fairly

# A Notable Group of American Musical Educators

MUSIC TEACHERS

This photograph, made during the recent Convention of the Music of Smith College; Professor R. Lewis, of Tuft's College; Mr. Theodore Teachers' National Association, in Philadelphia, December 29th, 30th and Presser standing in center of steps; Mr. James Francis Cooke (standing 31st, was taken on the steps of the Presser Home for Retired Music below Mr. Presser); Francis L. York (standing at bottom of steps on

be able to recognize on the top row, reading from left to right Prof Charles H. Farnsworth, of Columbia University (Teachers' Training School), N. Y.; Prof. J. Lawrence Erb, of the University of Illinois; Butterworth, Mrs. Williams, Mrs. Hinshaw, Mrs. Williams, Mrs. Con-Oscar G. T. Sonneck, of G. Schirmer, N. Y., seated on the rail; Leroy W. way, Mrs. J. F. Cooke, Miss Laura Staley, Mrs. Garrigues, Miss Price, Campbell, A. J. Ganvoort (Director of the Cincinnati Conservatory), Paul Miss Sleeper, Miss Barrow, Miss Anne McDonough, Miss F. L. T. Browne Patterson, Gustav L. Becker (standing beside column).

Standing on the steps, at the back, may be seen the following gentlemen: C. F. Jackson, A. A. Stanley, Professor of Music, University of Michigan; Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania; Dr. Leonard B. McWhood, Professor of Music at Dart-courtesv mouth College (left of column on right); C. F. Hoban (right of column); Walter Spry; Leon Maxwell, behind Mr. Spry; Holmes Cowper; Henry of the most representative groups of American musical educators ever Tovey; Dean McCutchen, of DePauw University; Professor A. L. Man-assembled participated with enthusiasm. In later issues of The Etype we chester, of Hardin College; Prof. Karl Gherkins, Prof. F. V. Evans, Mr. shall hope to present parts of papers and discussions of interest to our McKenzie.

At the bottom, reading from left to right, may be seen, among others, Burton T. Scales, Girard College; Professor Alexander Heinemann, obtain them, postpaid, by sending one dollar to the Philadelphia Com-

Teachers, in Germantown, shortly after a Reception Luncheon at the right of picture); behind him, to his left, is Harold Randolph, Director of the Peabody Conservatory; Mr. Braun, Mr. Huff, H. L. Fry, and Dr. Those familiar with many of the distinguished men and women will George Coleman Gow, Professor of Music at Vassar College (front row with fur collar). Among the many ladies represented are Mrs. Frederick W. Abbott, Mrs. Crosby Adams, Mrs. Patterson, Mrs. Heizer, Mrs. H. K. Seabury, Mrs. Frances E. Clarke, Miss Elizabeth A. Gest.

Many others our correspondent has been unable to identify, owing to the fact that this photograph was received only a very short time before going to press, our only apology for what would otherwise seem a dis-

The convention included many important conferences in which one

Those desiring unmounted photographic prints of this picture may Catholic University of Washington, D. C.; Professor Henry Dike Sleeper, mercial Photographic Co., at 808 Chestnut Street, Philadelphia Pa

Practiced thus, this ctude will give power to the fingers, and develop the stretching muscles of the hand. The student must guard against practicing too long, and I advise him not to use too much power. The arms, the wrists should be allowed to be free and supple while the fingers press firmly on the keys. All the parts of the right hand require to be practiced with the left.

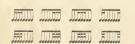
### Etude Op. 10, No. 2

This is one of the most difficult of all the etudes in the pianistic repertoire. It requires not only the supreme technic of the first etude, but also all the origality, and it requires to be played with the greatest lightness, the most absolute suppleness and with an even and consummate pianissimo. If one is master of his fingers he may produce the effect of a delicate murmur, of a reverie in this little chef d'oeuvre.

If one can play this ctude well at M.144 to the quarter note, as indicated by Chopin, it may be played at the higher speed of 160 to the quarter note Here is an interesting exercise for all the keys:



The rhythmic practice of chromatics alone will be very useful for obtaining great digital facility.



The practice of double chromatics using one fingering for groups of three, will aid in developing the glissando

454545 353535 343434 5 4 5 4 5 4 5 3 5 3 5 3 4 3 4 3 4 3

This may be extended to three notes:

3 4 5 etc.

I advise, also, the practice of fragments of four measures at a time with different nuances-FF, F, Mp, P, PP. The accompanying notes played with great force, and then as lightly and distinctly as the fingers can play it.

### Etude 3

One of Chopin's pupils, Gutman, relates that his illustrious master often said in his presence that never had he found a more beautiful melody than this etude; and one day, while he was playing it, that Chopin sighed deeply and ejaculated, "Oh, my country!" The double notes which abound in the middle part must first be studied absolutely thoroughly to make one master of all these difficulties. Only thus may one interpret this magnificent work, without too greatly sacrificing the Rubato. Hans von Bülow said of the Rubato: "One cannot apprehend from a half-baked pianist what is the Rubato of Chopin any more than one can learn from a chair what is the philosophy of Kant."

Bars 32, 33 and 36, 37 should be played very rapidly, holding back the time slightly in the last three double croches of bars 33 and 37. Bar 38-42 and 46-52 are to be played very fast. Bars 43 and 45 should be played slowly. The pedal plays an immensely important part in this etude. It must be used to shape the phrasing, to vitalize the melodic "line," and must be changed often, and with easy, sure movement, avoiding the "bumping" that is the mark of the tyro in pedal



Practice first, emphasizing strongly the top notesnot the bottom ones-then the same with the next

Right	5 2	4    5 1    2	3   5 1   3	4   5 2   1	2
Right Hand	4	$\begin{bmatrix} 5 & 3 \\ 2 & 1 \end{bmatrix}$	$\begin{bmatrix} 5 &   & 4 \\ 2 &   & 2 \end{bmatrix}$	5     4 3     2	5
Left					
Hand	2 5	1    2 4    5	1   3	2    1 4    5	2

# Shall Parents Teach Their Own Children Music?

By Ben Venuto

WHEN this question is propounded an array of illlustrious examples springs into mind-the matchless Wolfgang Amadeus Mozart, whose first and only teacher was his father, Leopold Mozart-Madame Clara Schumann, so admirably educated by her father, Friedrich Wieck-and not a few whole families of musicians with whom (as with the Bach family) the traditions of musical art have been handed down direct from father to son (or daughter) for many generations. Or passing from the sublime to the commonplace-the present writer is only one of many teachers who can testify that some of their best-prepared and most satisfactory pupils are those who were first taught by their parents.

In spite of this frank admission and these illustrious examples, we are firmly convinced that in most cases the parent is not the best teacher for the young music student. If the father or mother is a professional musician the child's lessons are apt to be postponed or omitted at frequent times to accommodate other engagements: this irregularity is in itself a great drawback. On the other hand, where the parent is a good musician but not an experienced teacher, there is certainty of the same pedagogic errors in method which any other untrained teacher is sure to commit. I am not speaking now of any ignorance of purely musical facts, but of that good judgment in "grading," in length of lessons assigned, in choice of material, and of other details which can come only through ong experience as a teacher, coupled with a natural talent for teaching. Where, owing to some mismanagement in these respects, the child's progress is unsatisfactory, there is apt to arise a mutual impatience and ill-feeling such as should never exist in the relations between parent and child.

The Chinese sage Mencius, born B. C. 371, hit the nail on the head in his remarks on this subject. Although what he had in mind was general education, or, possibly, instruction in manners and morals, yet his ideas apply so perfectly to musical education as well that it seems worth while to quote them almost

"Kung-sun Chow soid: 'Why is it that the superior mon does not himself teach his son?"

"Mencius replied: 'The circumstances of the case for-

bid its being done. The teacher must inculcate what is correct. When he inculcates what is correct and his lessons are not practiced he follows them up with being angry. When he follows them up with being angry then, contrary to what should be, he is offended with his son. * * * When father and son come to be offended with each other the case is evil. The ancients exchanged sons, and one taught the son of another.

Please observe that Mencius suggests an excellent solution of the difficulty: exchange lessons with some other teacher who has children. If no such opportunity offers put your child under the instruction of one of your own advanced pupils who shows an aptitude and a desire to teach. Incidentally, it will furnish her with a most splendid recommendation and be a help to her far beyond the small sum that you may pay for the child's tuition. Notice, we are using the feminine pronoun in this last sentence: children should begin music at a very early age, where possible, and women are, without doubt, the best to deal with very youthful minds. At a later age-say from twelve years upthe male teacher begins to have a slight advantage in the matter of commanding respect and enforcing attention. The main point, however, is to have a really competent teacher, regardless of sex, who is somewhat less familiarly associated with the child than are his own parents.

# Multiple Rhythm

By Hazel Victoria Goodwin

THE archaics discovered that one of the most charming effects in music is the sustaining of two or more simultaneous melodies. We, a step further, realize the loveliness of effect in sustaining thus not only unlike melodies, but unlike rhythms. While this effect is not difficult for orchestra or chorus, it is a feat for the pianist, especially in the rhythmic combination of two,

The rhythm of six always resolves itself, we remember, into either a rhythm of three or a rhythm of two. When there is this simultaneous two, six and three rhythm-as follows: Two in the uppermost part, six in the middle and three in the lowest (and this occurs in well-known instances; cf. Chopin's Waltz, Opus 42 or Schumann's "Soaring"), the middle part, being ambiguous, generally mimics the bass more effectively than the soprano. This is because the soprano (other things being equal) is always the most conspicuous part, and stands evenly against competitors in the lower voices. Thus, in the case under discussion, when the alto accents a note out of every two, one will observe that the piece is infinitely more compelling than when it accents one out of every three.



To carry a rhythm of 3/4 in an alto such as this, one would, of course, slightly accent C, E-flat, E, E-flat, D-flat, etc., and leave unaccented D, D-flat, F, etc. D-flat, however, partakes of the soprano melody as a sustained melody note that must be kept affoat over successive alto notes and a bass chord. How to stress it in the soprano and leave it unstressed in the alto is the question. It is an unstressed note of the alto. And to make it appear unstressed (though in reality it is stressed) it is neces sary to create around it the illusion of non-stress. This can be done by leaving unstressed the other even eight-notes of the second part-that is, the D and the F-stressing C, E-flat and E. This results in the first being stressed; the second, unstressed; the third, stressed; the fourth, stressed and held; the fifth, stressed, and the sixth, unstressed.

Consciousness is a unit and can focus itself upon hut one thing at any one time. The pianist can no more keep his mind in full swing with a rhythm of two while he is appreciating a rhythm of three, than can two similar cubes of wood be simultaneously placed in the space occupied by one. However, the pianist can teach his fingers, with close attention, to carry rhythms later without his attention, no matter how contrary to the one in which his attention happens THE ETUDE



# The Indispensables in Pianistic Success

An Interview with the Eminent Piano Virtuoso

JOSEF HOFMANN



# (The First Section of this Interview Appeared in THE ETUDE Last Month)

"In the art of piano playing we have much the same line of curve. At first there was childlike simplicity. Then, with the further development of the art, we find the tendency toward enormous technical accomplishment and very great complexity. Fifty years ago technic was everything. The art of piano playing was the art of the musical speedometer; the art of playing the greatest number of notes in the shortest possible time. Of course, there were a few outstanding giants, Rubinsteins, Liszts and Chopins, who made their technic subordinate to their message; but the public was dazzled with technic-one might better say pyrotechnics. Now we find the circle drawing toward the point of simplicity again. Great beauty, combined with adequate technic, is demanded rather than enormous technic divorced from beauty.

"Technic represents the material side of art, as money represents the material side of life. By all means achieve a fine technic, hut do not dream that you will be artistically happy with this alone. Thousands-millions-of people believe that money is the basis of great happiness, only to find, when they have accumulated vast fortunes, that money is only one of the extraneous details which may-or may not-contribute to real content in life.

"Technic is a chest of tools from which the skilled artisan draws what he needs at the right time for the right purpose. The mere possession of the tools means nothing; it is the instinct-the artistic intuition as to when and how to use the tools that counts. It is like opening the drawer and finding what one needs at the moment.

### The Technic which Liberates

"There is a technic which liberates and a technic which represses the artistic self. All technic ought to be a means of expression. It is perfectly possible to accumulate a technic that is next to useless. I recall the case of a musician in Paris who studied counterpoint, harmony and fugue for eight years, and at the end of that time he was incapable of using any of his knowledge in practical musical composition. Why? Because he had spent all of his time on the mere dry technic of composition, and none in actual composition He told me that he had heen years trying to link his technic to the artistic side of things-to write compositions that embodied real music, and not merely the reflex of uninspired technical exercises. I am a firm believer in having technic go hand in hand with veritable musical development from the start. Neither can be studied alone; one must balance the other. The teacher who gives a pupil a long course in strict technic unbroken by the intelligent study of real music, is producing a musical mechanic-an artisan, not an

"Please do not quote me as making a diatribe against technic. I believe in technic to the fullest extent in its proper place. Rosenthal, who was unquestionably one of the greatest technicians, once said to me: T have found that the people who claim that technic is not an important thing in piano playing simply do not possess it.' For instance, one hears now and then that scales are unnecessary in piano practice. A wellplayed scale is a truly beautiful thing, but few people play them well hecause they do not practice them enough. Scales are among the most difficult things in piano playing; and how the student who aspires to rise, above mediocrity can hope to succeed without a thorough and far-reaching drill in all kinds of scales. do not know. I do know, however, that I was drilled unrelentingly in them, and that I have been grateful for this all my life. Do not despise scales, but rather seek to make them beautiful.

"The clever teacher will always find some piece that will illustrate the use and result of the technical means

indicate the use of scales, chords, arpeggios, thirds, etc., and the pupil is encouraged to find that what he has been working so hard to acquire may be made the source of beautiful expression in a real piece of music. This, to my mind, should be part of the regular program of the student from the very start; and it is what I mean when I say that the work of the pupil in technic and in musical appreciation should go hand in hand from the beginning.

### The Indispensable Pedal

"The use of the pedal is an art in itself. Unfortunately, with many it is an expedient to shield deficiency -a cloak to cover up inaccuracy and poor touch. It is employed as the veils that fading dowagers adopt to obscure wrinkles. The pedal is even more than a medium of coloring. It provides the background so indispensable in artistic playing. Imagine a picture painted without any background and you may have an inkling of what the effect of the properly used pedal is in piano playing. It has always seemed to me that it does in piano playing what the wind instruments do in the tonal mass of the orchestra. The wind instruments usually make a sort of background for the music of the other instruments. One who has attended the rehearsal of a great orchestra and has heard the violins rehearsed alone, and then together with the wind instruments, will understand exactly what I mean.

"How and when to introduce the pedal to provide certain effects is almost the study of a lifetime. From the very start, where the student is taught the bad effect of holding down the 'loud' pedal while two unrelated chords are played, to the time when he is taught to use the pedal for the accomplishment of atmospheric effects that are like painting in the most subtle and delicate shades, the study of the pedal is continuously a source of the most interesting experiment and

### No Hard and Fast Pedal Rules

"There should be no hard-and-fast rules governing the use of the pedal. It is the branch of pianoforte playing in which there must always be the greatest latitude. For instance, in the playing of Bach's works on the modern pianoforte there seems to have been a very great deal of confusion as to the propriety of the use of the pedal. The Bach music, which is played now on the keyboard of the modern piano was, for the most part, originally written for either the clavier or for the organ. The clavichord had a very short sound, resembling in a way the staccato touch on the presentday piano, whereas the organ was, and is capable of a great volume of sound of sustained quality. Due to the contradictory nature of these two instruments and the fact that many people do not know whether a composition at hand was written for the clavichord or for the organ, some of them try to imitate the organ sound by holding the pedal all the time or most of the time, while others try to imitate the clavichord and refrain from the use of the pedal altogether. These extreme theories, as in the case of all extreme theories,

are undoubtedly wrong. "One may have the clavichord in mind in playing one piece and the organ in mind in playing another. There can be nothing wrong about that, but to transform the modern pianoforte, which has distinctly specific tonal attributes, into a clavichord or into an organ must result in a tonal abuse.

"The pedal is just as much a part of the pianoforte as are the stops and the couplers a part of the organ or the brass tangents a part of the clavichord. It is artistically impossible to so camouflage the tone of the pianoforte as to make it sound like either the organ or the clavichord. Even were this possible, the clavi-

employed. There are thousands of such pieces that chord is an instrument which is out of date, though the music of Bach is still a part and parcel of the musical literature of to-day. The oldest known specimen of the clavichord (dated 1537) is in the Metropolitan Museum of Art, in New York City. Should you happen to view this instrument you would realize at once that its action is entirely different from that of the piano, just as its tone was different. You cannot possibly make a piano sound like a clavichord through any medium of touch or pedals. Therefore, why not play the piano as a piano? Why try to do the impossible thing in endeavoring to make the piano sound like another instrument of a different mechanism? Why not make a piano sound like a piano? Must we always endure listening to Wagner's music in a variety show and to Strauss' waltzes in Carnegie Hall?

### Indispensable Guidance "If one were to ask me what is the indispensable

thing in the education of a pianist, I would say: 'First of all, a good guide.' By this I do not mean merely a good teacher, but rather a mentor, a pilot who can and who will oversee the early steps of the career of a young person. In my own case, I was fortunate in having a father, a professional musician, who realized my musical possibilities, and from the very beginning was intensely interested in my career, not merely as a father, but as an artist guiding and piloting every day of my early life. Fate is such a peculiar mystery, and the student, in his young life, can have but a slight idea of what is before him in the future. Therefore, the need of a mentor is essential. I am sure that my father was the author of a great deal of the success that I have enjoyed. It was he who took me to Moszkowski and Rubinstein. The critical adviceespecially that of Rubinstein-was invaluable to me. The student should have unrelenting criticism from a master mind. Even when it is caustic, as was von Bülow's, it may be very beneficial. I remember once in the home of Moszkowski that I played for von Bülow. The taciturn, cynical conductor-pianist simply crushed me with his criticism of my playing. But, young though I was, I was not so conceited as to fail to realize that he was right. I shook hands with him and thanked him for his advice and criticism. Von Bülow laughed and said, 'Why do you thank me? It is like the chicken thanking the one who had eaten it, for doing so.' Von Bülow, on that same day played in such a jumbled manner with his old, stiffened fingers, that I asked Moszkowski how in the world it might be possible for von Bülow to keep a concert engagement which I knew him to have a few days later in Berlin. Moszkowski replied; 'Let von Bülow alone for that. You don't know him. If he sets out to do something, he is going to do it,'

"Von Biilow's playing, however, was almost always pedantic, although unquestionably scholarly. There was none of the leonine spontaneity of Rubinstein. Rubenstein was a very exacting schoolmaster at the piano when he first undertook to train me; but he often said to me, 'The main object is to make the music sound right, even though you have to play with your nose?' With Rubinstein there was no ignus fatuus of mere method. Any method that would lead to fine artistic results-to beautiful and effective performance-was justifiable in his eyes.

"Finally, to the student let me say: always work hard and strive to do your best. Secure a reliable mentor if you can possibly do so, and depend upon his advice as to your career. Even with the best advice there is always the element of fate-the introduction of the unknown-the strangeness of coincidence which

# Some Errors and How I Corrected Them

would almost make one believe in astrology and its dictum that our terrestrial course may be guided by the stars. In 1887, when I played in Washington as a child of eleven, I was introduced to a young lady, who was the daughter of Senator James B. Eustis Little did I dream that this young woman, of all the hundreds and hundreds of girls introduced to me during my tours, would some day be my wife. Fate plays its rôle-but do not be tempted into the fallacious be lief that success and everything else depend upon fate, for the biggest factor is, after all, hard work and intelligent guidance.

### "Just One Moment"

### By Mae-Aileen Erb

"RICHARD," called his mother from an adjoining room, "it's time you commenced your practicing."

"All right, mother-just one moment," returned the boy as he placidly turned a page of the book he was reading.

Fifteen minutes later his mother entered the room and quietly took the book out of her son's hand. "Dick," she said, "I have noticed symptoms developing in you the past two months which have caused me

a great deal of concern" "Symptoms! What kind of symptoms?" asked

Richard quickly. "Symptoms of procrastination-do you know what

that means?" replied Mrs. Barton. "Oh, some new kind of a disease, I imagine," the boy returned impatiently.

"No, you are wrong, Richard. Procrastination is not a disease, but it is almost as bad as a disease and sometimes it is even more difficult to cure. It means putting things off to what seems a more agreeable time.'

"Oh, is that all!" laughed Richard, with obvious relief. "I thought perhaps something dreadful was the matter with me!"

"That is quite bad enough, my son, for when people become confirmed slaves to this habit of putting off things to some future time they are apt to come to grief. I reminded you of your practicing three times this morning and each time your answer has been the same-'just one moment.' Now I am going to tell you a story I once heard about a waiter in a Chicago restaurant. This waiter was extremely agreeable and attentive, but he had the annoying habit of saying, 'just one moment.' If the gentleman he had just served with coffee asked him for a spoon he would deliberately pick up a glass and start to polish it with a napkin, saying at the same time, 'just one moment, please,' Should he happen to be crumbing the table when a customer asked for a glass of water he would reply, 'Just one moment, sir,' and calmly finish his task. Nothing ruffled him, nothing hurried him. His time was always the more important, and the other person could do the waiting.

"One day this waiter paid a visit to friends in a country town some distance away. While at the sta-tion awaiting the train to take him home he stepped out on the railroad tracks and, picking up a handful of stones, commenced throwing them at a dog a few yards away. So intent was he in trying to hit his target that he failed to hear the express which was rapidly bearing down upon him with terrific speed, but he heard the warning cry of a man: 'Get off the track! Get off the track!' There was one more stone remaining-'Iust one moment,' he called, as he took a last aim at the vanishing dog, but in that one moment the train roared by and the waiter was hurried into the land of eternity where, presumably, he didn't want

"Think of that waiter, Dick, whenever you are tempted to make that reply, and let us see how quickly you can free yourself from that weakling's habit," finished his mother, as she patted him on the back and left the room

Richard sat thoughtfully staring into space for a few seconds; but presently his mother, in another part of the house, heard the unmistakable tones of the C scale. 'Tis true, they began very softly and reluctantly; but in a short while they rang out firmly and confidently. Richard's mother was satisfied.

FAITH in his subject is an indispensable requisite in the work of an artist.-Mendelssonn.

(Tactful plans for avoiding "friction," which have tesy to the audience, place at the piano, cues, acknowledging encores and applause, etc. been tried out by a practical teacher.)

# Furnishing the Music, Piece by Piece, As Needed

Some patrons complained that it was inconvenient sometimes, to pay for them, and many people of moderate means are unwilling to undertake indefinite expense of this sort. Now, my term-card names a certain amount to be paid, at the beginning of each quarter, for which I undertake to furnish all music and material needed. In some cases I lose a little on this transaction, but this is more than made up by the average sales, and especially the simplified bookkeeping. Patrons like it, because they can figure out the exact cost of the quarter's music. It is a recognized regulation, now, and, being "in black and white," on the printed card, is a fair and safe transaction for both parties.

### To Minimize Bookkeeping

I let people pay as they wished to, and sent in bills to those who did not pay in advance. Some lessons went unpaid for months. Parents sometimes insisted that I was mistaken, and I found it necessary to take less than was due, in order to avoid unpleasantness. Finally I decided that there must be something less nerve-racking, for music and bookkeeping don't mix very well. So my term-card says, "if the lessons are paid for as taken, and none missed, the last of the quarter is a free or 'premium' lesson." This premium list is one of the class honors, read with the other honors at the annual concert. More than half the class have a perfect record.

### The Annual Concert

The annual concert was dreaded by many of the pupils and many played far below their real ability, from sheer nervousness. Our annual piano examina-tion, at the end of the winter, prepares the class for the public concert. The examination, conducted by a fellow-teacher of high standing in a nearby city, brings gether the whole class, with their parents. We get all the terror we want, then, and get through with it and their examination determines their place on the program-beginners and juniors opening the entertainment, and advanced pupils finishing with good concerto and sonata playing. The program is made up in April, and all go to work with a will. It is understood that before vacation every number must be satisfactory. They can practice at their leisure during vacation, and I get the orchestrations ready. Then, in September, final rehearsals with the orchestra, and drill on every little point. The bow or cour-

### Little Details for Comfort and Success

Especially the young and nervous are trained to care for hand-comfort. Talcum and cologne are always to be had, and some "big sister" of a senior soothes and quiets the excited little things. Everybody's place is chalked on the floor, especially the precise spot where, in crossing to the piano, they turn and bow to the audience. Another point practiced over and over is the turning leaves quickly. I do not stand by them; they know just what to do, and it looks better and

### Undesirable Pupils

Trying to keep all pupils, no matter how unwilling or unreliable. I felt that some of my pupils did me no credit and brought down the class standard. So, now, when it becomes evident that one doesn't care and won't try, I say, "Why not stop for awhile, if you have so many interruptions?" I take them at their word, in a pleasant sort of way, showing no annoyance, and follow up with a nice friendly note to the parents. With most children, this results in an early and earnest call from a worried mother, and a fine heart-to-heart talk. It always ends the thing pleasantly, anyhow, and the financial loss (rather heavy, sometimes, I admit) is better than a pupil who has no "csprit de corps." Sometimes the lame excuses cover a real reason which they didn't like to tell, and, in their relief at being helped over an awkward situation, they very often send someone to fill the vacancy, and do much to promote the success of the class.

### Be Discreet in Speech

No matter what happens, keep things outwardly serene, because what you say sternly or impatiently will not be softened by repetition, and you never know what the pupil's real feelings may be. Much awkwardness will be avoided by having the printed term-cards; you establish a legal right thereby, which people are careful not to transgress. And also bear in mind that music, not being a bread-and-butter necessity, is a sign of grace in those who take it up, and be ready to meet them more than half-way, with tact and

I used to ask, at the end of the hour, "What mistakes did you make?" Psychologically, that is a mistake in itself, deepening a wrong impression. Rather, point out improvements, and the class will give you plenty

An ounce of praise is worth a pound of fault-finding.

### Work While You Work

By Gertrude C. McLeland

"Work while you work and play while you play." A very wise man said this a long time ago; it sounded sensible; and we have been repeating it ever since. Of course a few really great persons have practiced the theory given in this old saw, and have thereby attained great ends, but the majority of us quote it for the bene-

After a holiday when students arrange for their next session's work, will the first month of study be the best in the year? Will these students be able to stop playing and begin working? My own experience as a teacher leads me to think that this will not be the case. Play and work are likely to be badly fused during the first month, and the music lessons are generally preluded with the remark that it takes a little while to get down to work again. Why should it? Why cannot earnest work begin at once

At this high pressure time more than ever before, do we need to work while we work and play while we play, for the coming year will bring new demands upon all of us, and time for practice and study will in many cases be reduced to fewer hours per day. Therefore more intense application will be necessary in order that the work be profitable to the student and satisfactory to the teacher. One of my pupils who was making almost no headway in the use of his fingers and hands at the piano told me that he enjoyed practicing finger exercises far more than pieces. I was puzzled. His mother confirmed his statement by telling me that he devoted at least half of his practice time to these exercises. Still there was no progress. After some tactful questioning I learned that this pupil was al- to wonderful achievement,

lowed very little time for reading at home, so he embraced the opportunity to read while he practiced the usually despised finger exercises. He had just finished reading a borrowed copy of Tom Sawyer and his mother was none the wiser,

I daresay that by combining these two pursuits he missed much of the enjoyment of reading wholeheartedly about Tom Sawyer's doing; and I know that he missed the satisfaction of well-prepared piano lessons. Would it not have been better if this mother had seen that her boy worked on his finger exercises for fifteen minutes every day at the top of his bent, and allowed him to spend the other fifteen minutes in uninterrupted enjoyment of Tom Sawyer? Again. the girl who sits at her desk with a harmony book and plate of cheese crackers will require more hours for the preparation of the harmony lesson than she who works intently until a specified amount is accomplished, and leaves her luncheon to unoccupied moments.

From time to time we are confronted by such state ments as the following: "The English and the French have been producing greater poetry during the last four years than have Americans. They have been producing greater art, especially in the realm of illus tration." How has the war affected American art and American music? Are other nations going to produce more or greater music than will the Americans? In our young people of to-day lies the future of America's music. We cannot make talent or genius, but we can develop the capacity for sincere work that may lead

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# What is Shape in Music

By PROFESSOR FREDERICK CORDER

of the Royal Academy of Music of London



Pupil .- I am afraid, Professor, that I found your last article somewhat dull.

Teacher.—From which I gather that you are one of the many who endeavor to write music without knowledge or method.

P .- Without much method, yes; but don't say without knowledge. You have taught me quite a lot.

T.—It is not a question of what I have taught, but of what you have learnt. Is this a specimen that you have brought me-this unhappy-looking pencil smudge?

P .- Yes, I thought I had the idea for such a nice piano piece, but the horrid thing has gone and got stuck. T .- They generally do when you have no clear idea of what you want to say. A young man making his first speech comes to grief in the same way unless he has learnt the art of laying out his whole discourse ahead and not being distracted by the portion that he

P.-I might do that in speaking, but it doesn't seem possible in music.

T.—Yet you find it not only possible but na'ural in dress-making or cookery. P .- Oh yes, those are real things. Music is different.

T.—Not actually, only in your—may I say nebulous?

mind. When you understand it well enough to plan it out like a dress or a dish you will never "get stuck." At present do you know what you are doing? Why instead of composing music you are expecting the piece to compose itself. Do you seriously think it will?

P.—I don't know . . . I suppose it won't.
T.—And if, by some miracle, it did, it wouldn't be

your composition, would it? P.—Well—I started it, at any rate, and . . . O you are horrid!

### Dull Hymn-Tunes?

T .- I had sooner have you write dull hymn-tunes and chants, knowing what you intended to do, than splash about like this with pencil and india rubber, wasting your valuable time in aimless scribbling, on the chance that, with luck, it may turn out a masterpiece.

P. (tearfully)-O you are horrid. And, say what you like, masterpieces are a matter of chance. Every-

T .- Then of course it must be true. But own at least that a masterpiece is a piece by a master (or mistress). And if you haven't got so far as to make a piece at all, but only as far as sticking in the middle,

P. (exasperated)-Don't you think you might tell me what to do, instead of jeering at my well-meant

T .- Rightly reminded. Now see here: without even a glance at your-er-piece, I will tell you just where it came to grief and why.

P .- Can you really? O you are clever.

T .- What key is it in?

P .- Well, there is an introduction, which I don't think I shall keep, and then the principal subject starts

T .- And goes along all right for about 16 measures and then ends in A flat.

P.-Yes, how did you know?

T .- All inspirations do that. And the full close in the Tonic slams a door in your face and says, "That's all-go away."

P. (with an unwilling smile) - So it does. Well, how can I help it?

T .- By stopping after you have written the first half of your subject (at the 9th measure) and saying to yourself: "That's all right; I know how to continue that. Now what are we going to do next?"

P .- But oughtn't the subject itself to suggest that? T.-No, not until you have had vast experience. And even then to do the obvious thing is not always wise. P.-Ought I to invent a second idea quite uncon-

nected with the first, then? T .- Unconnected in the first instance, but then your

skill has to be exerted to join the ideas.

P.—Is that what is meant by Musical Form? I have been longing to ask you something about that, only l

T -A fraid?

P.-Yes, afraid you would snap my-ahem!-You do snap sometimes, you know.

T .- I fear I do. Well, take it from me that it is the worst thing a teacher can do. Pupils come to be taught, not scolded.

P.-O, when one is really stupid a little scolding brightens one up, I think. But please, what is Form? T .- Form is simply the manner and order in which musical material is displayed. This is always, when you come to the bed-rock of it, as simple as simple can

P .- Simple! I wish I could find it so.

T .- Just as a tune has either two halves or three portions of the 1st and 3d alike, so a movement has either a first and second part or three with the first and third alike. Taking elaborate Sonata or Symphony movements of modern times you sometimes find deviations from this scheme, but essentially the following two sentences describe the form of any musical piece: Say something: say something else: say the first again.

Be in your key: be out of your key: return to your

### Mantelpiece Symmetry

If you think of it this is pretty much as you dispose ornaments upon the mantelpiece: Two vases or pictures to match, separated by a clock in the middle. You might think this vulgar in its simplicity, but really it is only an expansion of the ground-concept in music that everything, from beats and bars up to entire large works, must go either in twos or threes. And observe, this extreme simplicity of skeleton does not in the least prevent the ornamentation of it from being as elaborate as you please. Whether it be a Nocturne of Chopin, Mendelssohn's Violin Concerto, or the most ambitious symphony ever written, this framework of what used to be called Binary, but is now more properly called Ternary, form, is found to be sufficient to build upon, indeed, so satisfactory, that there seems no need for any other.

P .- Eut there are others, are there not? What about Rondo form?

T .- This is only a variety of Ternary form, and often differs so little from it that one can hardly distinguish the difference. The idea is this:

### Previous Articles in This Series

[Eprion's Norn:—Many of Titz Evens readers who followed Professor Corder's instructive and at composition with the delighted to have then resulted. There are literally thousands of people who have a strong devise to construct a fittle musical composition were construct a fittle musical composition sor Corder's articles have been so plain that anyone playing third or fourth grade plano, pieces who have a load of the construct and they should be able to appreciate them. In countries with we can confidence the construction of the confidence of the c as it has been running in 148 Erros, we can could dently advise a good beginner's harmony, such as that of Preston Ware Orem. Indeed by procuring the preceding and the succeeding articles in connection with self-study in the elements of harmony, many might begin the control of the succeeding and the succeeding articles in connection. easily learn enough to essay a few simple pieces. To the one who can compose, but who is not yet sure of bids ground, Professor Corder's articles will be found invaluable. The previous articles in this series have

January, 1919-How to Compose. March-How to Use the Three Chords of the

Key, and to Make Cadences. April-Inversions and Part Writing.

May-The Dominant Seventh,

June-Ornamental Notes. July-Uncommon Chords.

August-The Minor Key. Schlember-Part Writing.

December-Borrowed and Fancy Chords. January, 1020-Making Melodies and Tunes.

Plan of a Binary movement. A-B-: | AB-A-B or in plain words-1st subject-2d subject (this portion used to be repeated, for fear lest you failed to grasp it). Bits of both or either of the subjects modulating around. Then 1st and 2d subjects as at first, with the difference that instead of being in different, (related) keys both are now in the initial key. Usually there is a Coda or tail-piece, a section so designed as to emphasize the ending.

Plan of a Rondo movement. A-b-A-c-A-b. The difference here is that the principal subject is very definite and recurs twice with much less important subjects (usually mis-called episodes) between. To make this plan seem less patchy Beethoven adopted the plan of making b (and sometimes also c) recur in the tonic key, as in a Ternary movement,

There is almost always a Coda to a Rondo.

P .- But all this business seems far too elaborate for such a trifling piece as I was wanting to write.

T .- Yes; as I told you at first the essential thing is to get away from your subject and key; do something else and then return. Now, whether you do this in a tune like the Bluebells of Scotland



or whether you do it in separate chunks of eight bars each, as in dance music, or in delicately joined sections, as in a Chopin Nocturne, or in an apparently jointless piece like the Prelude to Wagner's Tristan and Isolde, you are only doing the same thing in a more or less skillful fashion. In dance music each portion is suffered to come to its natural conclusion, and another portion in a closely related key follows on, with no regard for anything but the demands of the dancers' feet. Here there is no attempt at composition, as we understand the term. It is like a mere stack of loose bricks. But if you want to make your piece seem to extend itself and continue in what seems a natural and wholesome

P .- Which is just what I do want, and what I have never been able to manage yet. Do tell me how it is

T .- In the most unlikely way in the world: by taking thought.

P .- I believe you are sneering at me again. I have thought until my head ached.

### Unprompted Ideas

T .- First of all, you must abandon that silly notion that only unprompted ideas are any good. You have invented your starting theme-never mind how, but you invented it. God didn't, though I believe you fancy He did

P. (weakly)-No, I don't.

T .- In all reverence I venture to say that the Maker has got something better to do. You invented that theme and now you have got to invent another by main

P .- But themes invented by main force are never any

T .- I thought I had disproved that assertion in my last paper (which you found so dull because it contradicted your cherished beliefs). If you can invent one theme you can invent another, and you have just got to,

P .- I seem paralyzed when I try. How does one consciously invent? It seems impossible. T .- I have heard you extemporize a fairy tale to the

children most brilliantly. P .- O, that is quite different; one takes the old stock characters and incidents and places them in fresh circumstances and it seems to go of itself.

T .- Precisely what I want you to do in music. Diatonic phrases are not very numerous, yet you think the

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process of selection bewildering. Realize, firstly, the limitations. You know (or ought to know) what key your subject ought to be in, what time it must be in, and what rhythm it should not be in-

P .- How do you mean?

T .- Clearly you want it to be as different as possible from the previous subject; if this has lain chiefly in short notes, the new one should be chiefly in long ones, or vice versa

P .- I never thought of that.

T .- It should be your first thought; your second should be that the melody should lie over a different succession of harmonies, or failing this, harmonies changing more quickly or slowly than did the previous ones. With these guides your search for a forcibly invented subject would be much facilitated.

P .- So it would. I think-I fancy-I could almost make up one now

T .- Genius burns, eh?

P.-Don't be captious! But I will try, now I see how to set about it with method, as you call it. But then there is the joining on, which always seems so forced and unnatural when I do contrive it.

T .- Here again method helps. Much of the difficulty vanishes when you have learnt just where you ought to be before beginning your new subject.

P.-Where is that?

T .-- You should have got to the dominant of the new key, preferably by a half-close in that key. Then, and then only, are you ready for the new subject.

P .- I am not sure that I know how to contrive a half-T .- Because you always think of the dominant chord

as having a seventh. This converts it from a concord into a discord, to rest upon which is impossible. P .- Then after the first half of my first subject in A

flat I ought to get to something ending in B flat; is that the idea? T .- Yes; but it will take you some time to do that.

P .- Some time? I should never get there! T .- Yet I have known you get to much more remote

P .- That was only when I didn't want to. T .- Inspiration seems a failure, then. Try commonsense. Have I not shown you, in one of my earlier lectures, how to get to the dominant?

P .- O, I recollect! Through the relative minor,

T .-- Yes. In the second half of your subject you would find no sort of difficulty in getting into F minor, whence a D natural will steer you into E flat major, where your period can terminate with the harmonies

# 94 8 8

or something to that effect. And then you are ready for your new subject

P. (with an air of profound wisdom)-Ah, it sounds very simple; but it takes a lot of doing.

T .- Still, it has been done a few million times; and it is the first and simplest step in musical composition. Once you have accomplished it, the way for the rest of our piece lies so open and obvious that you can again afford to say, "That's all right; I know how to continue that," and once more take thought as to what other subjects, if any, you shall introduce and, above all, just how you shall end your piece.

P.-Surely that at least can take care of itself,

### The All Important

T .- Not a bit of it. In music the end is the most important thing. However a piece may have bored or puzzled the listener, it can be saved by an impressive ending. The whole character-sad, gay, common, romantic or mysterious-depends entirely upon how it ends; and more compositions than you would ever believe have been frittered away by anti-climax or pointless conclusion. If you have any sort of clear idea in your mind as to the impression you want to makealas! many composers haven't-it is of the utmost importance that this impression shall be the last one the hearer receives. Never mind how your piece begins if it ends well. And for this maxim we have Shakespeare himself to back us.

P.-I didn't know there were many ways of ending a niece.

T .- Didn't you? Then take down only your volume of Chopin's Nocturnes and read the last line or so of each. There are fourteen pieces of very similar character, yet the endings of all are as different as if they were fourteen different landscape paintings. By the way, you said you had an introduction.

P .- I had, but I don't think I shall keep it. It doesn't seem suitable

T .- How can you tell that if the piece is not vet

P .- O, I don't know! It doesn't seem to suggest what is coming.

T .- How could it, if you don't know yourself what is coming? You can't introduce a subject you haven't thought of, any more than you can introduce a person you are not acquainted with,

P.-Do you mean that I ought to write the piece first and the introduction afterwards?

T .- Isn't it obvious? Why, you cannot write a mere scale passage leading up to a subject until you know what note that subject begins on, and then you write the scale backwards from the end. You cannot write the opening bars of a song or other trifle until all that is to follow has been completely sketched in. Of course you do not attempt to write an introduction before you know what it is going to introduce-whether, indeed you require such a thing at all, which nobody could tell

P .- But it seems such a messy way of writing to do it all in separate bits, as you want me to do

T-Well the writing straight on end doesn't seem to work, does it? And composition-which you may know means "placing together"-is just that fitting and joining of separate pieces which you find quite proper in dressmaking. I know you are still obsessed by those silly old pictures of poets or prophets turning their eyes up to the solid clouds, where equally solid angels sit and are supposed to be telling them what to write but again I assure you that this kind of thing does not happen in real life and never did. Besides, why should you want it to? What is the objection to worl in composition, which all amateurs have?

P. (earnestly)-I haven't. I love work. I only say that a labored composition can never be so nice as a spontaneous one, and really clever people don't write in that laborious fashion.

T .- Which is as much as to say that Becthoven was a clod and Rossini a demi-god, for the former was incredibly clumsy and laborious, while the latter wrote so fast that he could only put heads to his notes and

P. (impetuously)-I don't want to be like either of them; I only want to write a nice little piece

T-So be it! I can't do more than show you by w

# All Sorts and Conditions of Pupils

### By Hannah Smith

THE average pianoforte teacher has possibly (one could not venture to say probably) in the course of a lifetime of teaching, one pupil of whom it might perhaps be said, as the old organist said of little Franz Schubert, that whenever he wished to teach him anything he seemed to know it already. Great is the joy of the teacher to whom is vouchsafed such a boon; a trust to be reverently accepted, with the joy tempered by the weight of responsibility involved in the guidance and development of such a precious talent. But the average instructor seldom has other than average pupils; though among these the variations are wide.

Next-in the degree of satisfaction afforded the teacher-to the talent bordering upon unmistakable genius, is the lesser, but real, musical gift which is combined with intellectuality, will power and desire to learn: a combination unfortunately somewhat rare. How many talents are wasted and atrophied by sheer lack of concentration and perseverance? Every teacher knows well the pupils who might be such a pleasure and credit, but are too easily turned aside from serious work by almost anything that happens to attract them-"unstable as water, they shall not excel."

On the other hand, how frequently does a pupil with natural facility of execution and willingness to work. fail to penetrate beyond the surface meaning of a comnosition. No teacher can do more than develop and train the germ of talent implanted by nature, yet how often does it seem that with but a little more effort it would be possible to make such a pupil understand, and supply the one thing lacking; and how vainly does the teacher spend herself in such efforts?

Yet more trying, whatever their musical attainments, are the pupils with moral defects-egotism, vanity, or overestimation of their talents and abilities. Their own opinion is to them of more weight than the teacher's counsels, and their intense self-satisfaction stands like a rock in the path of all possible advancement. Such a pupil is a real thorn in the flesh, whose irritation would sometimes be unbearable were it not for the soothing balm supplied by the serious, intelligent pupil who, though endowed with only moderate talent, is, after all, the most reliable source of genuine pleasure and satisfaction to any instructor. To such a one the teacher gives of his best without stint, and his reward

But what is to be said of the pupil who has assuredly. at one time or another, fallen to the lot of every teacher?-the girl with not a particle of musical talent with a defective sense of rhythm, with no apprehension of pitch save by the distance on the staff as gauged by sight, who stiffly and conscientiously does, what to her seems to be indicated upon the printed page, but is absolutely without that inner sense which alone enables a player to grasp the musical meaning of a composition and strive, however imperfectly, toward the translation of that meaning into tones; and who, nevertheless, plods along diligently (though, alas! ineffectively) day after day, and says enthusiastically-"I wouldn't give up my music for anything"-who is irreproachable as a student, constraining the teacher, although so painfully conscious of lack of progress and impossibility of achievement to praise for diligence and for patient, methodical work with a pitiful wonderment of what, to this pupil, the words "my music"

these words will certainly never give pleasure to any hearer uninfluenced by an affectionate personal regard for the performer; but to the pupil herself it is undoubtedly a joy and an absorbing interest.

And if this interest does not interfere with interests which are more important, if this joy is not procured at the cost of undue sacrifices on the part of others. why not continue on the path which, though it leads to nowhere, yet is traveled with such pleasure? If the teacher will only comprehend and accept the situation. realizing what is possible and what is impossible to accomplish, and adapt the means to the standard of the possible, the lessons need not necessarily be the nerveexhausting experience they .. re sure to be if a really musical performance is striven for,

Is art only for the delectation of the chosen few who apprehend its most subtle meanings and are ecstatically thrilled by waves of emotion and beauty which pervade the ether far above the heads of the multitude, and can establish connection only with those whose souls are attuned to their vibrations? Are pictures for those only who appreciate the Botticellis and the Dante Ros settis? Does not many a sweet, uncultured soul find genuine delight in domestic interiors, and spiritual exaltation in modern madonnas?

Shall not the player to whom Beethoven, Schumann and Chopin are a sealed book, enjoy without reproach pretty waltzes and sentimental songs? Even if the level of appreciation is no higher than an ordinary march or lively dance tune, is it not better to have the musical pulses stirred by such as these than to dwell What to her is represented by the idea expressed in always in the apathy of tone-deafness?

# Is Playing by Ear Harmful?

Play What You See, See What You Play; Play What You Hear, Hear What You Play; See What You Hear, Hear What You See

By JAMES W. BLEECKER

do in music has relation to our feelings and until we

can see through the printed page to the soul of the

music, we are little more than mechanics. The higher

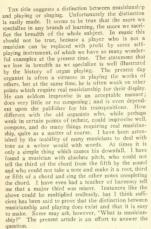
need is that the brain, the feelings and the hand be so

bound each to each that they are practically one. So

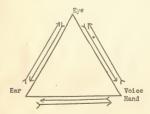
we see that while being able to play what we see is

necessary, it is but the first feeble step in the right

See What You Play



Schumann says, "Someone maintained, that a perfect musician must be able, upon hearing a complicated orchestral work, to see it bodily in score before him. That is the highest that can be conceived of." It is indeed the highest but the quotation does not say enough. We must be more specific. I have constructed the following diagram in an endcavor to make clear to my pupils the real meaning of musicianship;



The diagram may be explained as follows: The triangle represents the person and his feelings, temperament, etc. The eye, ear and voice, the three doors leading in and out. The arrows may be interpreted as saying, one should be able to perform what one sees, also, to see what one performs. One should also be able to perform anything that one hears and likewise should hear intelligently everything one performs. In addition to this one must hear mentally what one sees and also see mentally what one hears. It should be give and take between the two senses. In holding this ideal before my pupils, I have been asked many illuminating questions of which I will give some of the more important ones.

"What do you mean by being able to perform what is produced, and strive to file it away in our memories for future use. A real effort must be made to rememyou see?" Unfortunately, everyone learning to play ber the effect certain rhythms, harmonies and melodies spends far too much time in doing simply this and little have upon our feelings, as well as the symbols by which else. A black spot on the paper (a note) means a certhey are represented on paper. Upon hearing a piece tain tiny locality on the instrument. Certain other a good musician should know instantly the key and time marks mean that a note is to be held just so long, that signature. He should also recognize every chord in its it is to be played loud or soft, legato or staccato. relation to the key and every note in its relation to This is all purely mechanical. It is very necessary to be sure (we must be able to read the literature of some chord. "How can I learn to hear what I see and to see what music) but as we progress we become more and more conscious of other and higher needs. Everything we

hear?" This is really the most difficult question to answer because, while there are many things that will help, the way to full mastery is long and difficult. Still we must all start the journey bravely. One of the best ways is intelligent listening. On this subject alone volumes might be written. In a general way we may say that everything we do in music has an effect. It is this effect and the means producing it that we must study and remember. Playing by car will help, because it forces one to do just this. Improvising I consider one of the very best ways of all, even if done in a very simple way. One has to remember effects to improvise at all. It also is very conducive to concentration and memorizing. In trying to remember effects a name will help if they have one, but there are many effects for which we shall have to make our own definitions.

"What is meant by seeing what you play?" One should be able to vision mentally how everything one plays or sings would look on paper. This has to do with notation. One must know the proper way to write each sound, rhythm and expression mark. Good notation is even more mechanical than the first requirement mentioned above. I have seen otherwise good musicians make mistakes in this matter. Stems are sometimes omitted or turned the wrong way, rhythms are misinterpreted, sharps used where flats would have been more appropriate. Slurs have been carelessly drawn and expression marks confused. Notation is a simple matter, but it is not therefore to be neglected. Poor notation in music is like poor orthography in English. What would be thought of a writer who did tot know how to spell, or to use punctuation in the

"Is not playing what you hear playing by ear? And is not playing by ear bad "Yes, it is playing by ear, but playing by ear is not bad. I would like to meet the person responsible for the superstition that playing by ear is bad. I will admit that carcless playing is bad, but in this case it is not the playing by ear that does the harm, but the carelessness. It may also consume time which should be used otherwise; and, again, it is not the playing that is harmful, but the negl gence of the student to make up the solid work that should have been done. Playing by ear improves the memory for tones and effects, it trains the hand to express naturally and spontaneously the feelings, and it creates a familiarity with the instrument and confidence that can be gained in no other way. Any musician worth the name can-and undoubtedly does-play by ear whenever necessary or desirable. In answering the mother of one of my pupils who was somewhat perturbed at the idea of playing by ear, I asked ber if she had learned to talk by ear or if she had first learned to spell and read. The analogy is simple. We first learn to talk by listening to others talk (by ear). The ease and natural simplicity gained in this way clings to us through all our later studies. We finally reach a point where we can instantly see in print, mentally, a word that we hear, or, we can instantly hear mentally a word that we see in print. When we reach this stage we may be said to have a certain command of the spoken and written language. How many students ever reach this stage in music?

### Do You Hear What You Play?

"Do we not all hear what we perform?" Yes, but not always intelligently. I am afraid that most of us listen to our performance much as we would listen to a conversation in the next room while we were engaged in reading a pleasing narrative. We could say that we heard the voices, but we could not give a good account of the conversation. To listen intelligently we must notice the means by which each and every effect

### An Interesting Comparison An interesting comparison may be made between the

triangle in music and a similar one in language. In language we certainly learn to do with ease and accuracy that which almost everyone thinks is next to impossible in music. We can produce readily a complicated sound when we se it in print as a word. When we hear this same word we can easily see it mentally in print. We can imitate quickly and exactly strange sounds in speech. We have little trouble in seeing what we hear and vice versa. In other words we fulfill in language with ease the conditions which seem so difficult in music. In speech we look upon the fulfillment of these conditions as natural and easy, and think of it as a matter of course. In music we are apt to think that it is well nigh impossible, and should not even be attempted except by the talented few-the geniuses. If the end has been compasted in language why has it not been in music? I am inclined to think that it has never been attempted with enough method and persistence. True, a full realization of this ideal will require much diligence and no faltering. When we practice music more as we practice speech, the end may not seem so far off. In learning to talk, the young child first learns the sound of a word, and then its meaning. This he keeps on repeating time and time again until the personality of the word becomes part of himself. Long after, when he has acquired a small vocabulary, he learns the symbols for the sounds he knows. Thus, language is a living thing from the beginning. In music, however, we generally deal with its dead body-the notes. The real musical effects are hardly noticed, so that a student, after playing for several years, is utterly at a loss to reproduce anything that he feels or has heard unless he has the notes before him. The reason is that he has never learned in music that which would correspond to a word in speech, and he is bankrupt, so far as a musical vocabulary is concerned. It will be well, also, for teachers to remember that they seldom get more than they expect from pupils. If the requirements are easy the student usually takes it easy. f the requirements are high the student is incited to

In closing let me add a few observations. I think that a very large percentage of the teaching up to the present time has had to do with performing what we see or in the case of theory, writing what we have learned (purely mechanical in either event). With this method and plenty of time and much practice, it may be possible to become a thorough musician, the other

necessary qualifications having been gained as a sort of

1 2 3 4 5 6 7

( a o a o o o o o

The student should be encouraged to play over

these scales, comparing the scale last written with

that of C, so that his ear will appreciate the in-

creasing remoteness of the scales as the number

of notes they have in common with the starting

point diminishes. All keys in turn should be made

the starting point (that is, written out first on the

middle staff) so that the student will come naturally

o look for, and to feel, the inter-relationship of keys,

He should also be led to take the next step, which

is to build triads on the scale tones. He will then

come to appreciate the fact that only a limited

number of foundation-chords exist in music, and

that these are used over and over again in all keys,

their sound-value depending upon their relationship

close relationship that exists between the tonic, dominant and sub-dominant keys (the central scale,

the one above, and the one below). Because these

three scales have more notes in common than any

other, they also have more chords in common.

Because of this relationship they provide the most

satisfactory means of obtaining both unity and

variety in building up a composition-how many

thousands of marches, minuets and salon pieces

have the first theme in the key of the tonic, the

second in that of the dominant, and the "trio" in

Most particularly, he must be brought to see the

# Key Relationship and Key Signatures

by-product of the work done. We must admit, though, By Arthur S. Garbett that this is an expensive and uncertain way of arriving at the desired result. What is really needed is a method that shall combine all the essentials from the very beginning. These essentials are explained by the above diagram. Success will come, not by emphasizing any one essential at the expense of another, but rather by a judicious combination of all. To sum up, music is produced by the performer reading notes and playing these upon his instrument. At the same time he must feel the exact force of every chord, note and rhythm and produce it so that just the right mood is created in his audience. To do this he cannot blindly play notes any more than a good speaker can just blindly read words. To do more than read notes means that seems to be a grave disadvantage. the sound, the symbol and the means of expressing it The disadvantage is this: it emphasizes the difference are one in the player's consciousness. This brings us back to the triangle. Play what you see, see what you

# what you hear and hear what you see. This is surely a high ideal. So let it be. Three Lessons

important,

A CRITIC of teachers-this must be a new sort of musical profession, one would think who reads the line, Possibly a sort of super-teacher who is to judge the faults and merits of his confreres. But no! the ubiquitous critic of teachers simply is

-the pupil. You who are teachers know that. Rare is the incapable pupil who does not avail himself of opportunity of criticising his teacher.

play; play what you hear, hear what you play; see

By W. Francis Gates

As a general thing the other teachers get a bit the worst of it, but the fact that he is studying with a man does not detract from the pupil's ability to criticize that personage.

When the criticism becomes strong enough, then the punil makes up his mind in lofty superiority that he has learned all that particular teacher has to impart, and he hies himself to another-to continue the same process. His idea is that by absorbing all that each teacher can tell him-in a few lessons with each-he becomes as learned and as able as all put together.

An instance came under my observation recently. Two vocal teachers of national fame were discussing a young teacher, "Yes," said one, "he took three lessons of me, and now announces himself as one of my

"And, do you know," said the other, a man of worldwide reputation, "he came to me in Europe, and took just three lessons. Does he take three lessons of every

"Oh, no! You and I were exceptionally favored, I understand that in Europe he went to sixteen different teachers and had twenty-three lessons, all told."

"Well, don't you see that in this way he accumulated the important points in the teaching of all sixteen of us and of the others whom we do not know about, and thus can beat us all at our own game"and then they had a hearty laugh.

This is not manufactured to point an article; it actually occurred. But it does offer a decidedly sharp point to the subject. That young man was a critic of teachers. In one lesson he could tell what the teacher had to offer him-whether the teacher told it or not.

This flitting bee could pass from flower to flower, and in a half-hour with each extract all the honeyand come away from the garden with a storehouse of knowledge equaling that of all the teachers together. At least, that was his own opinion,

My readers will at once see the reductio ad absurdum in this method of peripatetic study-if one were to dignify it by the name of study.

How much hetter would it be to stay with a teacher until one had acquired all that teacher had won through years of study and experience, rather than to patch together a vocal "method" out of the facts and fallacies and fads of twenty teachers-or half-a-dozen, for that matter. If a pupil comes to the point of acquiring either by the method of the hammer and tongs or of the sponge, all that one teacher can impart, he is to be congratulated, for then, in time, he may become as good an instructor as was his teacher.

But to make a practical and a true mosaic out of twenty fragments is absurd. The right process is to select a teacher with care—based on the teacher's log-ical results and his educational powers, and then stick to him for a goodly length of time.

THE almost invariable method of teaching key signatures, is by way of the cycle of fifths-C no sharps, G one sharp, D two, A three, etc. By this means of course the pupil soon learns on beholding the signature of his piece to say what "key" it is in. He also methodically learns to play his scales the same way (unless by good fortune he follows the method better suited to scale-fingering suggested in Mastering the Scales and Arpeggios). It may seem late in the day to offer any criticism of this time-honored method, but to the writer it has what

between keys, and ignores the similarities. When a young beginner in music has learned the scale of C, natu ally the most striking thing about the new scale of G is the one sharp. It is something new to his eye, and something new to his fingers, and therefore looms large in his imagination. The additional sharp, however, is not the only important thing; the fact that six tones in the scales of G are the same as those in the scale of C is also very

This latter importance, unfortunately, is not realized until the student has reached an advanced stage. If it is not emphasized by the teacher, the need of it is not felt by the student, and the consequence is that it often escapes the student's own attention until he has become a practicing musician. He feels the lack of such knowledge the moment he is called upon to make a simple modulation from one key to another, or whenever he attempts to compose a piece of music involving a simple change

A simple way of impressing the similar notes of a new scale upon the mind of a beginner is this: Let him take a sheet of music paper of fifteen staves. On the middle staff, leaving seven above and seven below, he writes the scale of C major in whole notes. The upper seven staves will be reserved for the sharp keys and the lower seven for the flat. On the first staff above the scale of C, he writes the scale of G, again using whole notes, except on the seventh degree, F sharp, which he writes as a tailless black note. Let him number the notes common to the scales of C and G. Above the scale of G he writes that of D in similar fashion, again using black tailless notes for the sharpened notes. Above D he writes the scale of A, in similar fashion, and so on until the sharp keys are worked out. Then below the scale of C he works out the flat keys in the same way. Written out the result appears like this (only two scales above and below C are actually here shown to save space):

# Be Thorough By T. L. Rickaby

to the key-note.

sub-dominant!

No one can teach American literature-except in a very superficial way-without a well-grounded knowledge of English Literature, which, again, has its roots deep in the literature of all times and all races. The genuine student of English must know something of the ancient Greek, Roman, Hindoo, Scandinavian, Hebrew and Germanic literatures as they have come down to us. Only in this way can he really know the

sources from which our linguistic culture springs. It is so with music. Music is not the product of a few men in any one period of time in any one country. It represents a perfect example of evolution from the crudest beginnings, and to understand thoroughly the art as it presents itself to us to-day, we must know all that can be known of its origin and

of its growth from century to century. Not only that, but musicians ought to know something of the music of other nations, even those whose tonal systems are very different from ours. The Hindus, Chinese, Japanese, Persians and Egyptians all have, or have had elaborate systems of music, and while they seem to have little in common with ours, yet we may have absorbed something from them as we have from Greece and Rome.

In fact the music of any race (and ours in a special degree) owes something to every other race that ever even pretended to have a systematic theory or practice of the tonal art. Learn all you can. In fact musical history is an imperative necessity. A little knowledge is not only a dangerous thing. In these days it is a useless thing. Be thorough,

# Hearing Wrong Fingering By Francis Lincoln

hear the wrong fingering. That is he knew that in certain passages smoothness could be obtained only by the use of one special fingering. With his back turned away from the piano, he was known to have repeatedly corrected his pupils saying, "Use the third finger in-

stead of the fourth, etc." How many teachers even attempt to know what they teach so thoroughly that they could do this? To gain bad idea!

It was said of the late Rafael Joseffy that he could the respect that Joseffy gained as teacher, is to be able to correct even the smallest details. The teacher cannot know the work too well. We have heard of one teacher who memorized two such courses as the Standard Graded Course, so that he would not have to have his eyes riveted on the notes all the time and could give the right attention to other details. Not a



threefold aspect.

figure from every point of view.

a war of Protestantism against Catholicism.

Schumann's Early Love for Music

his pupil had nothing more to learn from him.

There was at first some question of his studying

with Karl Maria von Weber, but a delay was caused

by the latter's trip to England up to the time when

death deprived him of his father, in 1826. Young

Robert, then sixteen years old, was thus left to follow

his own instincts without guidance. In a letter to Hum-

mel, Schumann writes: "To give you an idea of the

vigorous reforms my teacher had to institute, I must

tell you that although I could play any concerto at sight,

Meanwhile his literary education was not neglected.

In 1828 he matriculated at Leipsic as studiosus juris,

although he had a hearty contempt for that subject,

and his enthusiasm was all concentrated in the works

of Jean Paul. Of all German musicians none was so

powerfully influenced by this writer as Schumann.

This influence certainly was not confined to the form,

but affected the innermost being of the man and of the

artist. "All the world would be better for reading

Jean Paul," he wrote to a friend. "He has often

brought me to the verge of madness, but through a

mist of tears shines the rainbow of peace and a hover-

ing spirit of humanity, and the heart is marvelously

uplifted and gently illuminated." Obviously, the dry

study of law did not advance with great success. "I

have not been to a single lecture," he writes to his

I had to go back and learn the scale of C major."

THE ETUDE

# Secrets of the Success of Great Musicians By EUGENIO DI PIRANI

The following article was written by Signar Pirani in his instructive and extertaining series, "The Secrets of the Success of Great Musicians."
It is somewhat different, however, because of the effect of the sear upon the sear in which the music of Wagner is received. The previous contributions to this series serve: Chapin (February), Textual Exhibited in (May); Gamad (June); Liszi (July); Texhalicowsky (Lagust); Berlious (September); Great (Georgies), Resslini (December); and Wagner (Jansory).



## Robert Schumann

friend, Rosch, and again, "Idealists are like bees; if you disturb them off their flowers, they sting."

THE company of a great and noble man is always uplifting and fascinating, the more so if we are allowed He was more interested in hearing good quartet to listen to his own words and to hear from his own playing at Dr. Carns' and in having a chat with Wieck, mouth interesting details of his steadily growing, the best pianoforte teacher of Germany. Soon young glorious carcer. Robert Schumann, through his letters Schumann decided to take lessons from Wieck. It and other writings, affords us such a rare opportunity; was a momentous decision, as he became intimate let us enjoy for a while his inspiring company. He with his favorite teacher and his daughter, Clara, then never, as a composer, as a writer, as a man, departed only nine years old, who was destined to become a from the lofty ideals which he had put hefore himself famous pianist. Her nature was sunny, and it is little as his guiding stars. We shall consider him in this wonder that she inspired Schumann with admiration



ROPERT AND CLARA SCHUMANN.

and love, even at that early age. Besides the pianoforte lessons, Schumann worked at harmony and counterpoint, and made a special study of Bach that accounts for the polyphonic trend in Schumann's music. In this respect it is of great interest to hear what Schumann has to say: "Mozart and Haydn, although much nearer to Bach, knew him less than the later composers of the Romantic school. Mozart and Haydn had only a partial and imperfect knowledge of Bach. and we can have no idea how Bach, had they known him in all his greatness, would have affected their creative power. Mendelssohn, Bennett, Chopin, Hiller, in fact, the so-called Romantic school, approach Bach far more nearly in their music than Mozart ever did; indeed, all of them know Bach most thoroughly. I myself confess my sins daily to that mighty one, and

endeavor to purify and strengthen myself through him." As an explanation of this strange phenomenon, l must inform the student that only a small portion of the works of Bach were published while he was living. and for about 50 years this master was almost totally forgotten. To Mendelssohn is principally due the credit that Bach's greatness was brought to light through the performance of his Passion of St. Matthaus, in Berlin.

Meanwhile Schumann grew more and more dissatis-

fied with Leipsic and decided to go to Heidelberg. He did not go without regret: "A girl soul," he wrote April, 1829, "beautiful, happy and pure has enslaved me. It cost me many struggles but it is all over now and here I am looking forward to a beautiful life at Heidelberg, full of hope and courage."

But even at Heidelherg he did not busy himself much with law. It is typical of the German students, especially those belonging to "corporations" that they very seldom if ever visit the University. Their time is taken up mostly with fighting duels and drinking enormous

quantities of beer, and this is a matter of pride with them. Schumann practiced piano seven hours a day; he gave improvisation concerts in the evening and started in for earnest composition.

Further he wanted to educate himself by travel. The diary of his visit to Italy reads like a novel. From Milan he writes to his sister-in-law Theresa Schumann about "a beautiful English woman who seemed to have fallen in love less with me than with my piano playing. English women are all like that, they love with their intellect, that is they love a Lord Byron, a Mozart or a Raphael and are not so much attracted by the physical beauty of an Apollo or an Adonis unless it enshrines a beautiful mind. Italian women do the exact opposite and love with their heart only. German women love both with heart and intellect as a rule, unless they fall in love with a circus rider, a dancer, or some Croesus ready

to marry them on the spot." Paganini's playing stimulated him with new fervor for music and he wrote to Wieck his intention of becoming a pianist, and asking his advice. Wieck wrote back a cautious letter, pointing out to him the difficulties of the career. Schumann, however, was not to be shaken from his decision. Once back in Leipsic Schumann took up his residence with the Wiecks and studied for piano in earnest. His progress, though rapid, was too slow for his ambition, and he invented a machine for holding up the fourth finger while the others played exercises. This was a fatal mistake; after a few trials he strained the muscles in the third finger of his right hand and the injury was made worse by careless treatment. The finger remained practically useless and the career of a virtuoso was gone forever! Perhaps better for him, as it led him to the smaller and nobler company of great composers. Thus one can say that this seeming calamity was his greatest fortune. "Sweet are the uses of adversity." He seemed not very much concerned about his crippled hand and he writes to a friend: "My prospects are very bright; my reception in the world of art could not have been more encouraging. Wieck is my oldest friend and as for Claraimagine everything that is perfect and I will endorse it!" For composition he went to Dorn, the conductor of the Leipsic opera. Dorn's new pupil does not seem to have been very docile, but he worked hard. During the winter of 1831 he wrote a symphony in F minor,

### started a pianoforte concerto, and began to revolve in his mind the project of forming a musical journal to emhody the ideas of the new school. Schumann the Journalist

Accordingly in April, 1834, appeared the first number of Neue Zeitschrift für Musik, issued twice a week and devoted entirely to musical criticism and polemics.

One feature of the new journal was the formation of the "Davidsbund," whose members, however, were only in the imagination of Schumann. Florestan, Eusebius, Raro, Jonathan were creations of Schumann's fancy, yet he treats them as real beings, records their meetings. mentions their works and composes even a march of the "Davidsbündler" against the "Philistines." The name "Davidites" was invented by Schumann to include himself and his various impersonations as well as friends whose sympathies were with him in his war against the old fashioned Philistines. Schumann's own criticisms were signed with their different names. Eusebius would be filled with enthusiasm over some new composition, while Florestan would ruthlessly reveal the faults which Eusebius had overlooked. Raro with his sound judgment was perhaps intended to impersonate Wieck. Schumann also provided his contributors with fanciful names when he enrolled them as Davidites Thus Iulius was Knorr . Leanaurit was Stephen Heller: Diamond was Zuccalmaglio: Chiara or Chiarina was Clara Wieck; and Mendelssohn he called

Schumann remained always a true idealist who worked only for his noble cause, not for reward or wealth. The compositions of 1834 include Carnival and Etudes

Symphoniques, A little episode of unfaithfulness to his Clara, by his entering into a short engagement of a few months to Ernestine von Fricken, needs hardly to be mentioned, for his feelings for Clara Wieck were too deeprooted to be thus set aside. In fact for nearly four years Schumann sustained all the torments of suspense regarding Clara Wieck, which inspired him with some of his most famous compositions, such for instance as his Fantasia in C, Fantasicstücke, Novelletten, Kreisleriana Kinderscenen Arabeshe. He writes to Clara: "No maiden no angel from heaven would be truer to me than you are; you alone could love me thus with a

love so inexpressibly noble," And Clara writes of him in 1839: "My love for Schumann is, it is true, a passionate love. I do not, however, love him solely out of passion and sentimental enthusiasm, but furthermore because I think him one of the best of men, because I believe no other man could love me as purely and nobly as he or so understandingly; and I believe also on my part that I can make him wholly happy through allowing him to possess me." Dorn speaks of her as "a fascinating girl, graceful in

figure, of blooming complexion, with delicate white hands, a profusion of black hair, and wise glowing eyes, Everything about her was appetizing and I never blamed my young pupil Robert Schumann that only three years later he should have been completely carried away by this lovely creature,'

In 1840 Schumann received his Doctor's degree from the University of Jena, and, armed with the new honor, he obtained the hand of his beloved Clara, a rare instance of genius allied with genius, a love symphony of

Married life made him a "Minnesaenger," a singer of love. In the happy years with his Clara he threw himself into song writing, and he set over one hundred and thirty poems of Heine, Rueckert, and others, including Liebesfrühling, written in conjunction with his wife; Frauenliebe, Dichterliebe and others. In 1841 he wrote three symphonies in B flat, in E and D minor and the Fantasie for piano and orchestra; to which, in 1845, were added the two more movements which were incorporated as the pianoforte concerto. 1842 he devoted to chamber music, and as a preparation he shut himself in his study with the Beethoven quartets, and produced afterwards in rapid succession three string quartets dedicated to Mendelssohn, the pianoforte quin-

tet, and the pianoforte quartet. 1843 was an eventful year for Schumann. The quintet had its debut with Clara Schumann at the without the score, and the score without the music.

piano and David as first violin. In April of that year was opened the Leipsic Conservatorium with Mendelssohn as director and Schumann as professor of composition, Gade and Moscheles joining the staff later on.

During his residence in Dresden Schumann made the acquaintance of Richard Wagner. Schumann was puzzled at the strange personality and he wrote to Mendelssohn: "Wagner is undoubtedly a clever fellow, full of crazy ideas and hold to a degree. The aristocracy are raving about his Rienzi, but I declare he cannot write four consecutive bars that are melodious or even correct." And in another letter: "Wagner is-to put t concisely-not a good musician. He has no sense of form or euphony. His music, considered apart from he setting, is inferior-often quite amateurish, meaningless, and repugnant; and it is a sign of decadence in art that such music is ranked with the masterpieces of German drama."

On the contrary, Schumann admired Mendelssohn: "Do you know," he writes, "his St. Paul, which is a chain of beautiful thoughts? He is actually the first to give the graces a place in church music, and they really should not be forgotten, although until now the ubiquitous fugue had barred the way."

1846-47 Schumann visited Vienna, Prague and Berlin. In 1851 his illness, which had shown itself previously, grew worse. He became taciturn and apathetic. In 1854 the disease returned in a more malignant form. Hallucinations grew more persistent and vivid. Physical pain was intensified by periods of mental distress; memory began to fail, and, after an attempt at suicide, Schumann was placed under restraint in a private asylum near Bonn, where he lingered for two years. He died in his wife's arms July 29, 1856, at the age of 46 years.

### Schumann Aphorisms

A few aphorisms taken from his letters and writings will give a clearer insight into the man and artist. Can we not have our heaven on earth if we take a simple, sober view of life and are not unreasonable in

Deep down in my heart lies something I would not lose at any price: the belief that there are some good people left—and a God. Am I not to be envied?

There is no better way of answering a letter than immediately on receiving it We welcome sympathy from any quarter, but how much more heartily from the genuine art lover who is

indeed rare as the genuine artist himself, I believe the science of sound considered as the soul's speech to be still in its infancy. May my good genius inspire me and bring the undeveloped science to maturity I am inclined to agree with Jean Paul that air and praise are the only things man can and should breath

When I consider that although my music has nothing mechanical about it, it yet makes inconceivable demands on my heart, it seems only natural that the heart should need rest after such exertions

Experience has proved that the composer is not usually the finest and most interesting performer of his

He is a good musician who understands the music

I love not men whose lives are not in unison with heir works.

One voice that blames has the strength of ten that

He who sets limits to himself will always be expected o remain within them. The extraordinary in an artist is unfortunately not

ilways recognized at once. How few presents are made disinterestedly,

Mannerism is already displeasing in the original, to say nothing of the same fault in the imitator, Nothing worse can happen to a man than to be praised

by a rascal. Two different readings of the same work are often

People say: "it pleased" or "it did not please" as if there were nothing higher in art than to please the

### Schumann Anecdotes

While Schumann was in Wien, 1838, the police authorities looked out sharp for any revolutionary symptom, and as a measure of precaution had prohibited the performance of the Marseillaise. Schumann composed the Faschingschwank aus Wien in which there suddenly appears a caricature of the forbidden tunc. It is masked in so masterly a fashion that it passed unnoticed by the authorities.

One evening at Wicck's Schumann was anxious to hear some new Chopin's works which he had just received. Realizing that his lame finger rendered him incapable of playing he cried out despairingly: "Who will lend me fingers?" "I will," said Clara, and she sat down and played the pieces for him. She lent him her fingers, and that is especially what she did for him through life in making his piano and chamber music compositions known.

In one of his youthful letters Schumann writes to Clara: Promptly at eleven o'clock to-morrow morning I will play the adagio from Chopin's Variations, and will think strongly-in fact only-of you. Now 1 beg of you that you will do the same so that we may meet and see each other in spirit. Should you not do this and there break to-morrow at that hour a chord, you will know that it is I.

### Why Schumann Succeeded

Resuming, we find the following salient points in Schumann's career:

1. Never departing from the loftiest ideals, never making concessions to the ignobile vulgus, never working for reward or wealth.

2. The strong influence of Jean Paul's writings which made itself felt as well in the artist as in the man. 3. The deep study of Bach and Beethoven.

4. The self-inflicted injury to his finger, which turned him from piano-playing to everlasting creative work.

5. The continuous endeavor to develop music into "soul speech" 6. The wonderful inspiration of a pure angelic woman

and great artist; friend, tender wife, and the most genial interpreter of his works in one person. WHAT AN ADMIRABLE AND ENVIABLE ARTIST IS

# High-Grade Concerts in a Small Town By Edna Kingsbury Watts

tants. The only difference between our town and others of its size is that nearly ten per cent, of the inhabitants of our town are made up of the college faculty and their families. While this fact implies that our town possesses a large degree of culture, it also means, to those who know, that purses are more or less uniformly flat at present among that ten per cent. It would look on the face of it as though an effort to bring a course of concerts here would not be successful, but it was, and there will be a balance in the bank for next year.

many years ago a yearly concert course. Later a rival course in a nearby and larger town took the people of our town ful adjuncts to society! from their own classic halls on concert did not like to sing to such simal addiences as showed themselves faithfully scientiously for the betterment of musand energy. She so inspired the canto them where they live

We live in a little village (in Massa- in their seats; the manager became dis- ical conditions here. The chairman sug- vassers that the task was readily accomchusetts) numbering five thousand inhabi- couraged, and the course died of a kind gested that it might be possible to secure plished. As a matter of fact she brought of artistic starvation.

there. But everyone knows what hap- a course of action decided upon. pened to the trolleys last winter. Schedraised, almost doubling the cost of the out-of-town concerts.

"We can't afford this another season," To begin with, there flourished here town, whose salaries had not increased

from their own classic hairs on concert an acute woman's the word and the singers of the treasury dwindled; the singers music section, formed of a group of mittee was chosen with rare wisdom; she when they get used to it, and the only

Until recently the music-lovers of our town. After a long discussion it was herself. In the fall the money was coltown cheerfully boarded trolleys bound voted to see what could be done toward lected in exchange for the tickets, and for the next town and heard their music that end. A committee was elected, and there were surprisingly few who went

necessary; cars were taken off, crowding bers of the section to canvass for sub- than movies for its amusement. others beyond their capacity. Fares were scriptions to season tickets. Meanwhile A full house has greeted enthusiasticit was ascertained from the man who ally some of the country's greatest mushad been manager of the old course what icians. College folk and students and would be the cost of a course of such town folk and out-of-town folk have said the Ican-pursed people from our concerts as we wished to bring to our shared their enjoyment. Apart from the town. It was rather staggering to find cultural influence of such music, the sowith the cost of living, as had those of that we must get pledged for the sale of cial influence, we have found, is not to be the car conductors and other really use- five hundred season tickets at four dol- despised. lars each to secure our course of four What our town has done, other towns An active woman's club with a small concerts. But the chairman of that com-

music of the first order for our own in nearly one-fourth the subscriptions back on their pledges. The whole town Briefly, the town was divided into dis- stood behind the movement and showed ules were changed, making long waits tricts. Each district was allotted to mem-

nights; the tressury dwinners; me sugers made earnest, music-loving women, strives con- was a woman of remarkable persistence way to get them used to it is to bring it

# Gather Memories!

# The True Story of a Musician Who Did Not

### By CONSTANTIN VON STERNBERG



MANY years ago there lived a man widely known as a writer of practical-though rather dry-piano studies. He had tried his hand at more pretentious work (trios, quartets, solo pieces) but it was unsuccesful for reasons which the course of this story will reveal. His name, familiar probably to most of my kindly readers, was C. A. Loeschhern, born 1819 in Berlin, which city he never left, and in which he died, 1905. I knew him but slightly, just well enough to exchange greetings, and once in a while a few words when we met on the street. It was generally known among musicians at the time of my studies in Berlin that he was teaching the earlier grades of piano-playing ten or eleven hours a day, and that he used his Sundays for the writing of finger studies. He was never seen at concerts or

If I had ever heard the slightest unfavorable comment upon his responsibility as a man or any doubt about his musical knowledge and his reliability as a teacher, his name should not have been mentioned here. (De mortuis-). It is mentioned, however, because what I wish to say about him will not detract from his memory, and it will show that I did not invent a figure for my tale, but that the story I am about to tell is true. And it teaches a lesson which every young personespecially a young music teacher, should take seriously to heart; a lesson which, in this curious era of specialization, is of particular importance and of great in-Loeschhorn had, in the course of years, by frugality

and fortunate investments, accumulated a fortune so large as to enable him not only to retire from teaching (1883) but also to buy a handsome villa in the "swellest" part of Berlin, a regular little chateau, with a fine park around it; to keep a number of servants, gardeners, a coachman for his horses and carriages; in short, to live like a prince.

About three years after his retirement, on my way from New York to my native Petrograd, I stopped a few days in Berlin, and whom should I meet on the street but Mr. Loeschhorn, a roll of sheet music under his arm, and with every appearance of being very busy. I intended merely to salute him, but he stopped to tell me that in order to be free from all business cares he had entrusted the administration of his fortune to a well-known banker who, after a few months, failed and absconded with all of Loeschhorn's money; that his beautiful property had to be sold at a great loss and that he had resumed his teaching over a year ago.

### "It Was All Cone"

Naturally, I expressed my sincere regret that such a grave misfortune should have befallen him after a long life of honest work, but-imagine my amazement-he laughingly said that he was very glad, indeed that "it was all gone," because, in less than a month after his retirement, he had grown heartily tired of his princely surroundings; that time had been hanging heavily at his hands; that he did not know what to do with himself, and so forth. In a sober, matter-of-fact way, he explained that his former busy life had left him no time to form close associations; that he was-as he said-respected by all who knew him, but had no real "friends," and so, for literature, pictures, sciences, nature and such "things," he had had-"naturally," as he said-no time to "bother" about them enough to become interested. He had not married and was, at his retirement, too old for it, and so-he thought it necessary to lay great stress on the point-he was despertiely lonely! Liberty from money earning has evidently had no charms for him.

A sad case, no doubt; but was the sadness of it altogether undeserved? He had spent his life in giving lessons and writing finger studies; studies which reflected his experience as a teacher, but nothing else, for there is not a trace of fancy, imagination or emotion in them, such as we find in the studies of Heller, Jensen and others. He had neither read nor traveled; neither loved nor hated; his circle of interests was only a single

point, a dot of life surrounded by nothing and, this solitary point once abandoned, his mind and heart had nothing to enjoy, nothing to live for. The error of his life was in believing that happiness and joy of life could be brought to him from the outside; that they could be bought if one had only money enough to buy

(Just between ourselves, dear reader, and in a whisper; isn't that the very idea that our average business man holds? Doesn't he want to "die in the saddle" rather than give some younger fellow a chance? And is it not so because his circle of interests begins and ends with his business; is it not that he is afraid to retire because he feels that he has no funds within himself wherewith to fill out and beautify the remainder of life after retirement?)

It may be said that all great musicians have kept at their work until death, but this is, in the first place, not true of many of them. (Rossini, for instance wrote his William Tell at 45, and "never wrote a note" afterwards, though he lived until 78-but of this later.) Secondly, our friend was not a "great" musician, Many of those whom the world has crowned with immortality have kept at their work until death because it was through and in their work that they could best express their life, their experiences; experiences not of finger exercises, but soul experiences-of which our friend, oeschhorn, was quite innocent. The master musicians have, in their works, revealed a view of the world so broad and an insight into life so deep that-if some accident had put a premature end to their artistic worktheir lives should still have been full of joy, of companionship, of many other blessings.

### Spending Time Profitable

Now, let us try to depict to our mind the same Loeschhorn under such conditions as should have been found to arise if, all through his busy days, he had given only two lessons a day less than he did, and if



LOESCHHORN

ships, in social intercourse, in the open, in picture galleries, in reading good books, say, books on travel. All this would have brought him into touch with congenial people, with superior minds. It would have stimulated his imagination and created "Wanderlust" in him, a proper curiosity to know something about the "people behind the mountains." He would, then, have traveled and seen something of life, of the world. He might have become interested in one of the innumerable revelations which Nature is so generously ready to make to an inquiring mind. Any one of these things would have awakened and developed dormant qualities in him that might have interested some good woman sufficiently to make him think that he wanted to marry herbut why heap up suggestions? Two hours a day are, in the short space of eighteen months, over a thousand hours and a thousand well spent hours (which beget other thousands) are bound to produce a considerable and favorable change in a man's mental and physical make-up. Are we not all influenced by the books wo read, by the sights we see, by the people we meet? True, his fortune might, then, not have grown enough to buy a chateau and to live in an unaccustomed style, like whilom Petronins' "donkey on a roof," but it should have still sufficed to indulge his fond little habits of life without the drudgery of teaching rudiments and without writing more dry studies. This smaller fortune he could very well have administered, himself, and oh how he could have enjoyed his freedom from money earnings! His "at homes" would have been a rendezvous of fine minded men and women. His love of music, no longer enfeebled by hearing finger exercises and false notes for ten or eleven hours a day, would have driven him into the concerts and operas which, for obvious reasons, he had formerly shunned, and it would have been the crowning joy of his life to indulge this love of music in utter freedom-think of it-in utter freedom from money earnings! How useful he could have made himself in one of the many so-called "unremunerative pursuits" by filling some honorary position where a broad mental scope, coupled with leisure, might have benefited a multitude of fellow beings. How rich a life he might have led had he taught but two hours a day less; a life rich in experience, in interests, in friendships and-in a concention of music far higher than his former rudimentary routine work had enabled him to form. The life of his younger years would then have been well worth the strain to earn the reward of such a blissful leisure!

### The Case of Franz Liszt

Is this fictitious picture overdrawn? Let us see; Liszt, who died at the age of 74, ceased his money earning activities practically at 50, excepting compositions to which he devoted a few hours now and then when he felt in the mood for it. Yet, I venture to assert that during his remaining twenty-four years there was not a minute of tedium, for he remained the center of interest and of respectful and loving attention wherever he went he it in Rome Budanesth Weimar or in Beyreuth, where even Wagner's presence could not dim his lustre. The notables in all branches of art and science, the princes, kings, emperors and popes sought eagerly to know him, to do him homage, and as for the young men and women that gathered at his feet in Weimar and Rome-(ah, how those glorious times come back to my mind)-we just adored him; yes, we loved him, not only the master artist but the man; we loved him so much that our love often threatened to outweigh our admiration and respect. He could not help noticing that our affection was not of an exclusively musical nature, and more than once he may have caught the look of admiration for his magnetic personality in our eyes. It was, perhaps, for this reason that in advising us he did not confine himself to musical matters, but emphasized so often the development of "personality" by saving: "My

young friends, gather memories! You can live on them in after years. Leave no avenue of higher pleasures, of mental joys, untrodden and-yes, gather memories, gather memories!" He, surely, was a master musician both creatively and executively but-was that all? Was not his great learning, outside of music, his vast experience of life, the almost limitless extent of his extra-musical interests-I say were not these great qualities, outside of the musical, the very ones that brought out his marvelous personality which spoke so plainly out of his playing and his composisubject: tions? Did he not write his book on Chopin in classic French and the book on the gypsies in classic German, neither of which was his mother tongue? And

he was, and how poetically he could talk at times! Ah, ves, at the risk of over repetition, I must say again, which I have often said before, that a man's greatness in his vocation is usually-I might as well say, always-due to the knowledge and interests he possesses outside of it. This was as true in the cases of Bach and Beethoven as of Johannes Bitter, who was a clarinettist in a Berlin orchestra, wrote a fine biography of Bach in four volumes and ended as Prussian minister of finance.

did he not converse with equal ease in Italian and fairly

well in English? And what a profound Latin scholar

And if Paderewski's culture had been confined to music the Prime Minister of Poland should surely have been someone else. I wonder how many there were among the Paris conferees that could have addressed the French, the English and Americans, the Italians and Germans, each in their language (none of which was Paderewski's own) as he was able to do: not to speak of the general demeanor and the style of utterance customary in higher diplomatic circles, all of which Paderewski had, so to speak, at his fingers' ends.

And how about my friend, Josef Hofmann, whose playing is admired by all the world, and who is, be-sides, a biologist, chemist, electrician, engineer master mechanic, an inventor of no mean achievement, a philosopher and a writer of highly interesting and profound essays? If he should some day retire from the concert stage-and may a kind fate prevent him for a long time from doing so-would he be likely not to know "what to do with himself "

### Making the Most of Life

People speak usually of "dying in the saddle" as of something that is meritorious beyond all doubt. Well, it shall not be denied that it is entirely honorablefor a cavalry man. It may, however, be regarded also as a well-deserved nunishment for a mounted bandit. Which shows that the merit of it hinges upon circumstances; more especially so when we reflect that even the cavalry man might possibly have preferred to live, rather than to die, in the saddle. What we should aim at is, therefore, not to die in the saddle but to remain as long as possible fit for some saddle, and by this fitness I refer, of course, (with due appreciation of its physical application) to the impressionableness and vigor of mind and soul. There is no regimen for preserving this particular fitness like the one which dear master Liszt prescribed-"Gather memories!" Turn mere occurrences into experiences, in the professional pursuit of life as well as outside of it; have a hobby, or, better, have several hobbies; to have friends, be a friend and-above all-love! Love the daily work! Love humanity! Love all God's nature! For, unless our heart is eloquent with love we can never draw a response from other hearts, and all our playing, singing, conducting and composing remains meaningless, like unto a "sounding brass, or a tinkling cymbal."

"Gather memories"!

## Trys for the Teacher

By E. E. Hipsher

TRY to be cheerful always.

Try never to use a word that will hurt.

Try to put yourself in the place of the pupil,

Try patience when perplexed.

Try in your judgments to be just.

Try to keep youthful in spirit.

Try to pluck weeds from your pupil's path and to plant flowers in their stead.

Try to help your pupil to search for beauty in music and not barely to master the notes.

Try to make music study as interesting as reading

Try so to live that your pupils will want to be like

# How to Start a Community Chorus in a Country Village

By Mrs. Ada Hoffrek

NEARLY all cities and most of the small towns have community choruses, and there is no reason why every country village should not have one too. The United States Government takes the following stand upon the

"We recommend that in every State where it has not already been done, the State Council and the State Division of the Women's Committee join in building up State-wide organizations of community choruses.

In the country village it is difficult to get the people together, because of the long distances to be traveled. But if people will go to trouble to attend a picnic-and nothing is more popular in the country than a picnic-they will do the same for the community chorus, provided it is managed so that they are assured real pleasure and entertainment in going to it. Here is a practical way to start things:

Get a committee of six or seven. Pick them carefully from a wide radius-people who are not likely to belong to a neighborhood "clique." Strangers will work together better than a group of people from the same locality. Set a night for a meeting at the house of a central member. Make a little occasion of the first meeting, have refreshments, and a little music, but not enough to encroach upon the discussion of plans.

Then, before things have time to cool down, get right down to work. Divide your committee into sections. Two or three women will find it easier to work together than a larger number. Appoint two members a unit to get the free use of a building as centrally located as possible. The District School House is good as it sometimes has a piano in it. Try to have the district school teacher on your committee, to smooth the

Appoint another unit to hunt up a music teacher or organist in a church who will consent to drill the chorus. Even if you can give him but little as incentive in the way of salary, he will get pupils all over the county through the advertisement, getting acquainted with new people, etc.

A third unit should be named as publicity agents, to let everyone know that the chorus is forming and to urge all to join. Do not confine the membership of the chorus to the young people-get everyone who an pipe a note, from the age of sixteen to seventy. The younger people would go well in a secondary Junior chorus, which could be drilled on a separate night, to avoid confusion.

Have one unit for organizing "features." An occasional out-of-door supper in the summertime, to precede the chorus singing, or an elocutionist who willgive his services in between the singing, to rest the voices. These semi-occasional "features," spread broadcast by the publicity unit, will help to keep the membership filling up and all the seats occupied at every

You will meet with some objections, in inviting people to join. They will say, "Why, I can't sing-I never sang a note in my life." And sometimes the ones who most loudly declare this are the ones who are the most musical. It is a sort of shyness, and you must overcome it in whatever way suggests itself to your sense of tact. One good way is not to argue the matter, merely say, "O, well, come and listen to the rest sing-it will encourage them to have you come." Rest assured that if they once get into the crowd, they will find themselves joining in, simply because they can't help themselves. Tell them, too. that it is not a serious musical undertaking-just an opportunity to get acquainted with their neighbors from a little way off. And never let anyone get the idea that there is anything "highbrow" about the thing, From the first let your program be made up of songs that everybody can sing-songs that have grown up with people-with an occasional plain, well-known hymn thrown in. Choose songs that have a hearty feeling about them-songs that the singers can throw themselves into with gusto.

If it is not convenient to throw the words of the song on a screen, have the community chorus song books handed out. Or, better still, have these on sale, so that the members may take the words home and sing them about the house

Have your pianist play the tune of the song once through before the chorus sings it. Even in the case

of a very well-known tune this is best, so that they can get the pitch into their minds before starting. I the case of less well-known melodies the pianist should play the tune over five or six times till everyone has caught it. The leader should be someone with a strong speaking voice, for you will have big crowds after things get started and people find out what pleasure there is in singing together.

Here is a tentative list of songs for the first meeting: "Star Spangled Banner;" "America;" "Battle Hymn of the Republic;" "Red, White and Blue;" "Old Folks at Home;" "Old Black Joe;" "Old Kentucky Home;" "Abide With Me;" "Auld Lang Syne;" "Nearer My God to Thee;" "When Johnny Comes Marching Home;" Old Oaken Bucket;" "Keep the Home Fires Burning;" "Beulah Land;" "Jingle Bells;" "Seeing Nellie Home;" "Silver Threads Among the Gold." excellent work known as "The Community Song Book," with a fine collection of both words and music of the hest songs, may be obtained at a very reasonable

These are enough to start with. Later you might take a vote once in a while, to find out what the chorus want to sing. Sometimes you will wish to try something of the popular nature-new songs that are sung in the cities at the movies, etc., etc. But to keep all your programs within a medium range of voice, for there is nothing that will so quickly make the members drop out of your chorus as finding that they cannot reach the notes.

You will be surprised to find how your charms grows, and what pleasure both young and old will at out of Start right away and add your village to the already long list of singing communities.

### Relaxation and Subsequent Action

By T. MacLeod

THERE is no one class which needs more to consider the benefits of relaxation than that of professional musicians. Much unnecessary strain is endured by them in the performance of their artistic or pedagogic task, simply because they do not know how to relax. Now, this screed is not intended to lay down the exact procedure for such-for each one may have a different method, and there are thousands of ways. But all or any of these ways to relax are useless if the person needing relaxation will not give the proper attention to the subject. It is as much to be learned and practiced as if it were a new method of fineering the scales, or of adjusting the digital machiner to arpeggios. It should be the subject of regular attention, to be practiced painstakingly until its accomplishment is

Learn to relax between tasks-after giving a pupil a command, for instance-relax while that command is being carried out; do not tense every muscle to accord with the pupil's effort. It won't help a bit, and it will wear you out. Let this be an inevitable motte for action only; rclax at all other times."

# Making the Mind Concentrate

By Blanche J. Stannard

"Who can minister to a mind diseased?" asks Shakespeare. Thank heaven, the piano teacher is not often called upon to do that!

We are often asked, however, to advise a method gaining the power of mind-concentration upon the work of the study hour. Here is a plan that has proved

successful and is applicable to pupil and teacher alike. It may be the hypnotic power of the tones of the voice that secures concentration of the pupil's mind when the teacher counts aloud. The idea of this article is to carry that a step further. It is to teach the pupil to not only count aloud to himself, but, also, to make his own corrections aloud. If the pupil is really in earnest he will find that so doing will keep his mind from wandering.

Correcting aloud is not easy to do at first, even for an adult. One may feel a bit self-conscious in the beginning, but persistence brings its own reward. All obstacles can be overcome by concentration of the mental powers upon them, so any scheme is worth while if it brings about its object. Here the object is making the mind mind. By that test this plan is successful.

# Music After the War

A Critical Estimate of What Kind of Music We May Now Expect After the Greatest Upheaval in History

# By JAROSLAW DE ZIELINSKI

Entrary, Norn-Javolaw de Ziellnaki, Pole by birth-Ametran by adoption and veteran of the Eulon Aray in our Civil War, has retained a keen and illuminating interest in the most modern tendencies of music. The opinions he darances are her presented as those of a scholarly musiclam-but as in all other cases in which the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the control of the con-trol of the control of t

but as in all other cases in which THE ENTLIS SUBSTITUTE of the diversity of the property of t

claiming precedence over antiquated forms and limited

brain conception. Wagner gave some evidence of

courage and vitality in 1849, prompted in his sincerity

by a love for his country. In the present case one

ruler undertook to change the map of the world, but

it happened that he stumbled against things that he

did not foresee. Chopin's revolutionary etude there-

fore is not such an extraordinary phenomenon after all!

Russians, some French, an Englishman or two, have

come to enlarge the emotional range of music, to add

a new utterance; but we have found out by listening

to others that repetitions, forced polyphony, blazing or-

chestration, and other tricks of Wagner, as for exam-

ale the sedulous employment of the Dim. 7th, have

been done to death by hundreds of imitators the error

Substance and Structure

and real critics that Brahms, long before he passed away had ceased to be sympathetic though the learned

ones have allowed that his music is amenable to intel-

lectual control; but mastery of structure in its scho-

lastic aspect is not the outpouring of an inspired mind.

We have taken exception to Wagner for too much

polyphony but the trend of music in the primitive stage

of our new era will undergo many changes bringing

about harmonies resultant from complex melodic lines

of polyphony, to which we are drifting gradually; the

The unrelated chords have already come to stay

while dissonances will help to secure polophonic effects.

Most modern composers have aimed to abolish what

served as useful guides to leaders of the past, and the

best of them are departing from those ways, for they have ceased to be slaves of a system that throttled all

The school of composition that will infuse art with

new blood, new vitality, is already here and we will

find it among its founders. Balakireff. Borodine, Cui,

Moussorgsky and Rimsky-Korsakoff whose divergence

in style and moods reflects the sensitive and impres-

sionable character of their people. A large number of

imitators has already come into existence, but per-

functory workmanship interests no longer an audience

that has drunk in the unlooked-for startling exposi-

dine and his confrères, of César Franck, Maurice

Ravel, D'Indy, Charles Szymanowski the Pole, Jean

Sihelius the Finnish landscape painter, Ricardo Zan-

donai, the two Andalusians Manuel de Falla and

the tendencies of what is coming will be healthier,

the emotional range of the intelligent student and his

influence will be left to the future to decide. As Her-

bert Spencer said upon a time, "Progress is not an

There exist no more influences of masters, or disci-

ples to learn the ways of a certain school; masters,

yes; there are musicians whom one would honor with

such a title; disciples, pupils, even if they exist no

longer, it is because there are no more leaders of

fewer leit-motifs and more moods and feelings.

The art of vesterday has gone to wrack and ruin, and

The nationalist revival of Russian music has enlarged

tions of melodic and harmonic progressions of

Quite a while, ago it came to pass with would-be

of whose ways offers no attraction.

leading part always dominating.

ambition.

Ioaquin Turina.

accident, but a necessity."

The most advanced and outspoken composers, the

"THE music of the world flies away from us as we watch the burning out of the sun. Like bird after bird, its newness flies from us, and its separate resting-house here and there of places of the days. The years do actually seem to steal from it an absolute quality which it once possessed,"-Vernon Blackburn.

Somewhere in his critical writings on art, the great Leo Tolstoi said that people are taught to write extensive dissertations-such as would resemble the work of a celebrated author-on a subject about which they have not much to say. It is the same in music; when an acknowledged master of composition reveals beauties never dreamt of before, beauties of color productions of rhythm, melodic scales, harmonic surprises and what not, he is pounced upon by innumerable composers and would-be's, plodders tremendously circumscribed in their conception of art who present us with hysterical imitations of such men as Debussy, D'Indy, Rimsky-Korsakoff or even Richard Strauss, the one who particularly delights in implied discords and un-

sightly enlargements of Wagner. Many of these composers, as we learn to know them, seem to be possessed with but one principal idea, a fear that some one may supplant them; an abundance of good musical thoughts may be with them, but to present these in a proper, worthy fashion is quite a different matter.

We know that each turn of a musical phrase is controlled by a series of new ideas which must be either intentional or justifiable. There is something peculiarly deceptive in this pursuit of a musical thought that comes and goes at most inopportune moments; its development may last for years, but if properly caught and given to the world, uninfluenced by the work of others, the artist presents a sincere reproduction of his vision transformed into audible or visible reality, a work of superior merit.

More than that: if the work gives evidence of intense mental concentration on the ideal, and is free from tricks and deceit, it not only impresses us with its originality, but also presents its maker as a mighty prophet of truth.

### Limitations of Other Days

In days that are past, the confined symphonic form rendered it practically impossible for a composer to move outside of the narrow, structural limitations, and any such deviations would have been unintelligible to an ordinary hearer; but the auditors of yore advanced in musical understanding, and with the advent of new composers who were fearless in giving forth original ideas, patrons of art became duly acquainted with the structural design of Beethoven, each of whose symphonies, by the way, is absolutely dissimilar from the other; with the lyrism of Mendelssohn, with Schumann, Berlioz, Liszt, Dvořák and Tschaikowsky.

Wagner, at first, was unintelligible to all but a very few, and his orchestration was not enjoyed.

Although certain piano sonatas of Beethoven have fallen away from repertoires (such as the first and second symphonies) he introduced bold innovations in music and worked on lines afterward adopted by César Franck. This brings us close to the musical conceptions of Glazounoff, Rimsky-Korsakoff, Balakireff, Scriabine, Stravinsky, and their confreres, the French masters of modern composition, who have given us something more to think about and to relish.

With these outpourings a direct appeal to our emotional nature has come and an impatience of technical restraint, as for example in Ariane et Barbe Bleu, by Dukas: Salome, by Schmitt, or Istar, by D'Indy; all these and a number of other works, orchestral, operatic, etc., are modern, but they are not the musical type that we may expect now, after the war.

Surveying the musical field we can readily see the desire of many to get away from old ideas, genius schools or musicians who could be such. It is the same in literature, painting, sculpture, in fact in all the arts. Why? To-day all musicians and artists are very individualistic. Their keenest anxiety is to avoid most carefully in their work all appearance of imitation. Admirers of great works have multiplied, and as two great works, particularly of opposite tendencies, can be admired at the same time, we have the admirer rather than the disciple.

Nor are there any chiefs of schools using the word "school" in its broad and general sense who could influence the work of musicians of the generation following them. The head of a school has a style of his own-not merely a few exceptional procedures-he is a complete law unto himself. The musician (or contemporary artist) who has gained publicity, has but one ambition, and that is to produce individual works. works that have been brought up to date as much as possible. He could not find any more the time for devoting himself to forming disciples, or in elaborating a grammar that would make it possible to form disciples. In the future there are to be no more heads of schools, no more disciples; nothing but admirers!

There are critics and musicians who, wedded to the outpourings of the so-called German School, have taken exception to the French master who has exerted the strongest influence of his day developing most beautiful, sonorous and harmonic effects. Rob it of rhythm, melody, emotion or expression, there will remain but little charm in its diffused harmony, subtle mannerism, very susceptible to please delicate ears. Strange, is it not, that such procedure gives birth to perverted ideas, a sensation, rather than a picture that would aim, by such means, to replace music of the past Robbed of its freedom and confident rise towards light which is defined by clearness, symmetry, rhythm and succession of sound musical ideas, we obtain a view of pure and perfect music of classic art, more like Franck's Symphony in D Minor, the 3d in C Minor for orchestra and piano by Saëns, Lalo's, one of the most personal and perfect composers among us; also the Symphony for Orchestra and Piano by D'Indy.

# Is Musical Germany Decadent?

Germany's musical progress to-day gives us something to think about. Since the death of Richard Wagner we are dosed with repetitions of Beyreuth when Brahms and Berlioz are not imitated. Richard Strauss himself, notwithstanding the power of his symphonic works, the undisputable value of Salome and Electra, notwithstanding his prodigious orchestral skill, shows no semblance of genius; he is a personification of modern Germany in its essence and its expression-perhaps its symbol. Richard Wagner was the musician of a rising Germany whose labors and natience led upward. Richard Strauss is, in spite of all his gifts, but a musician of German decadence, composer of false ability leaning only on the power of the orchestra and exaggerated sensations. He is in reality the best that Germany of to-day could put forward. His genius is an illusion and is wanting those intellectual virtues that assure success and justify it in the eves of all. This opinion is based on what Mr. William Ritter, who used to be one of the strongest apologists of Strauss and Maller, said in the "Mercure de France," of March, 1905.

The temple of musical Germany has been for the last twenty years not at Bonn, Weimar, Munich or Bayreuth, but at Essen. The efforts of German orchestration were directed in the sense of quantity and not toward the discovery of new instrumental resources, in their most valuable expression, such as Salomé or Elektra by Strauss or the Seventh Symphony by Mahler.

We have admirable and prodigious composers in other lands including America, where heretofore we were possessed by germanic conception from which



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# Note Reading and Keyboard Drill

# By Vera Amica Johnson

our composers have been awakened to an appreciation of the real grandeur and universal value of an epoch that has seen the birth of the Symphony on a fain Theme by Vincent D'Indy, Iberia by Debussy. French-Suite by Roger-Ducasse, Nothing more sumptuous, more rich, more promising has been unfolded to

### How a Great Pedagog Taught a Famous Daughter THIS is how Friedrich Wieck describes his first les-

sons in tune to his talented daughter who afterwards became Clara Schumann:

Father: Come, Clara, repeat these letters after me: C, D, E, F.

Clara: C. D. E. F.

Father: Go on ; G. A. B. C. Clara: G, A, B, C.

Father: Once more. Again and again: the first four. Right! Now all the eight together: C, D, E, F, G,

Clara: C, D. E, F, G, A, B, C. Father: Backward: C, B, A, G-F, E, D, C.

Clara: C. B. A. G-F. E. D. C. Father: (After several repetitions). Very good!

Look, now you have learned something already. That is the Musical Alphabet, and these letters are the names of the white keys on the piano. Now you shall know immediately how to find and to name each of them. Before that, however, I must make the remark (at the same time I run with my fingers from middle C towards the highest Treble) that this way the sounds rise -become higher finer; and that this, the other way (while I run my fingers from middle C towards the lowest Bass), the sounds fall-become lower, duller. The half to the right upwards is called the Treble, the other half downwards the Bass. Perhaps you can distinguish already with your ear the difference between the fine, high sounds and the low, dull ones? Further, the thing that you see here before you, and that you are to learn to play upon, is called the keyboard; it consists of white and black keys. The black keys we shall learn by-and-by, and the white keys we shall call by their right names presently. You see there are mon the whole keyboard always two black keys together, and then again three black keys together, and side by side. Now, put the first finger of your right hand upon the lower of the two black keys lying side by side, and slide with it downward upon the nearest white key, C, over all the keyboard. Can you tell me now what the one

next will be called? Repeat the Musical Alphabet: Clara: C, D, E, F, G, A, B, C. Father: It is D. you see.

Clara: And next comes E.

Father: Yes, and then F. The F over the whole keyhoard you can find just as easily, by putting again the Prst finger upon the lowest of these three black keys that lie together, and sliding down to the nearest white key. In these two white keys, C and F, which you will find at once in the manner I have shown you, both in the treble and bass, you have now the surest clue for the recognition of all the white keys. For now the one

next F is called-? Clara: G; and then A, B, and so on-

Father: Now let us repeat forward and backward the names of the keys, give the names of some of them out of the order, and continue with that for a short time. At the end of the lesson we will go over the whole once more and thus for the next lesson you will at once know all the white keys, both in their order and out of it; only you must give yourself a little practice in itand you can make no mistake, for you have a hold at once in the C and in the F. Now, let us shortly take something yet quite different, which will also please you. I told you before, that the sounds this way (running up with the fingers) rise-become higher, and this way (running down with the fingers) descend-become lower. Thus not one sound is like another, but either higher or lower. I suppose you can hear that already? Well, turn round now, with your back towards me. I now strike two sounds one after the other: which is the higher, the first or the second? (I go on in this manner, and bring the sounds nearer and nearer to each otherperhaps, also, in order to perplex and to strain the attention, I give the lower sounds softly, and the higher sounds more firmly, and in this manner I go by degrees down into the Bass, according to the capabilities of the pupil.) I suppose the listening tires you somewhat? Ah, but a fine ear is requisite to play the piano,

For the pupil who is unable to read at all the following plan is practical, thorough and at the same time seven keys, is the small group; below that, the large easily understood, even by very young pupils. The out-

line of study is as follows: 1. The seven letters of the musical alphabet to be

learned forward and backward. 2. Location of each letter on keyboard by its group or octave name.

3. Reading by position.

4. Reading by letter names.

It is not absolutely necessary to follow the exact order of the above outline as No. 3 can be used first, f desired, although the writer generally spends the first lesson or two on technic (up and down finger motions and hand gymnastics) at a table, and the location of letters at the keyboard-learning the Cs and Fs at first lesson, and working from that foundation in the lessons following.

Home Work Following the First Lesson

In the pupil's lesson book write the seven letters backwards—G F E D C B A—as home work for first lesson, with instructions to parent to ask questions regarding the position of the different letters, for example: What letter comes after D going backwards? (C) What letter comes after A? (G), etc. Also have the child start with a different letter each time and say the alphabet backwards from that point. For example, begin with E and sav E. D. C. B. A. G. F. then start with some other letter (for instance, B) and repeat in correct order. The importance of this simple exercise cannot be over-estimated.

The Next Step

To teach the location of letters on keyboard, ask pupil to look at keyboard. What color are the keys? How are the black keys grouped? (In 2s and 3s). Locate the groups of two blacks nearest the center. Now look again and find the white key at left of those two blacks. This is called middle C, or one-line C. Now locate all the Cs on keyboard.

The next step is to find the group of three black keys and the white key at the left. This is called F. Locate

For home work, locate all the Cs and Fs-and tell which group of blacks (2s or 3s) are located nearest

At the next lesson, all the different letters can be located, and the octave or group names learned (unless the pupil is very slow or backward, and with them, as with every pupil, the amount of home work assigned should be according to each one's natural ability). Beginning at middle C and continuing to the right as far as the first B, is the one-line group; and the next seven letters above (C to B) the two-line group; the next seven, the three-line group; the next seven, four-line group; and the last key (C) is in the five-line group.

Starting with B below middle C, and counting down group, which is followed by the contra, and the last two keys comprise the subcontra group (A and B).

Write in the pupil's lesson book these nine names of the different octaves, to be learned for the next lesson, at which time the pupil should be able to locate one-line C, three-line F, four-line B, small D, contra E, large A, etc.; in fact, any and every key on call.

This drill should be continued for several lessons, till the location of each key is thoroughly mastered.

### Note Reading by Position

The quickest method of note reading is by position; that is, to teach the relation of notes on stall to keyboard, regardless of the letter names, followed later by letter naming as a separate exercise.

Call attention to Exercise 1 of Presser's Leginner's Book, of which the first note is in the third ace, and located on the keyboard in the two-line g up, the white key at left of two blacks.

The next note following, which is one high on the staff, is the next key higher on the keyboard and the third note the next higher key on the keyboars etc. In other words one note higher on staff is alway the key higher on keyboard, and one note lower or staff is one key lower on keyboard. With this much preliminary knowledge the average

pupil will soon learn to play the first page weither

This is pleasing to both pupil and parent, as each feels that the pupil has really made a beginning.

Letter-Naming and Note-Spelling

At the next lesson, letter-naming can be sto ted and t is surprising how easily and quickly a pupil can read the first few pages, Reading exercises, however, should be continued for several lessons, together with note writing. Sutor's Note-Speller is a great help at this point.

### A Interesting Device

For very young pupils a simple and interesting device as an aid to reading can be easily ande at home. Take a long piece of cardboard, about inches, and draw the five staff lines oneinch apart, for the G clef; below this draw short lines for middle C, followed by five lines for to below, to be used later.

Take another piece of cardboard and cut in small one-half inch squares, on each one of which letter of the musical alphabet, making in seventy letters, 10 As, 10 Bs, 10 Cs, etc.

The children enjoy placing these letters on t and spaces, and if the pupil is old enough ordinary words, added interest is created.

# Have the Scale Degrees Different Effects?

When a composer sets out to make a piece of music and employs all that he knows of the art of composition, he will find himself in a very unproductive state until the actual inspiration comes. No amount of knowledge will make music; but good music cannot be made without the essential knowledge. This may apparently come by intuition, as some composers of notable popular successes have been musically illiterate -that is, they have had no specific musical training, but nevertheless they have subconsciously done a great deal of thinking about music and have heard a great

deal of music, and this has served for theory. An English theorist has collected in a table the various effects associated with the different tones of the scale. Dr. Frank J. Sawyer, the compiler of the following, was a Doctor of Music of Oxford University and a graduate of the Leipsic Conservatory.

_	TECHNICAL	
DEGREE	Name	Effect
First	Tonic	Finality or "Home." Th
Second Third	Supertonic Mediant	ear is satisfied.  A desire to fall to the tonic Calmness, quietness, restful
Fourth	Subdominant	ness. The ear is satisfied Dullness and a tendency t fall to the third degree
Fifth	Dominant	The ear is unsatisfied. Brightness. The ear is satisfied.
Sixth	Submediant	The note above the bright
Seventh	Leading Note	dominant and desiring t fall to that degree. A strong desire to lead up t the tonic.

# When the Pupil Starts

THOUSANDS of teachers have shown their appreciation of the real help that THE ETUDE gives by forming the habit of sending a bill for a year's subscription with the bill for tution at the beginning of the teaching year. Their pupils have soon learned the wisdom of this, as it is THE ETUDE'S aim to supplement the work of the teacher in every possible way.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

### Hands Separately

"Do you think it advisable for an advanced pupil, who reads well, to begin the practice of all exercises and pieces with each hand separately?"—S. L.

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Not necessarily. You must learn to use your judgment in regard to this, and teach your pupils, who are sufficiently advanced to begin to develop their own. It is a wise plan, however, to attack all difficulties with one hand at a time. Especially passages of peculiar intricacy. The hands and fingers can thus be better taught to shape themselves properly to the keys for any given passage, and retain that position when the two hands come together. Meanwhile in etudes and pieces it is frequently the case that the right hand will have work of considerable difficulty, while the left hand plays a simple accompaniment in chords, or similar conventional accompaniment figure. There are many cases of this sort in which it is not necessary at any time to separate the hands, particularly with an advanced player.

Besides, an advanced player should develop sufficient sight-reading capacity so as to play simple passages at once without excessive work. What have the years of practice been worth if this does not become one of the assets of a player, to read simple music at once? Try and develop your judgment as to all such matters, and at the same time learn to be self-reliant.

### The Mason Touch

"Will you please tell me whether the finger state of the plane of the

You are perfectly right in your conclusions, and your opinion as to what the system has done for you is valuable. The terms wiping or brushing can do no harm, except by the inflection placed upon them in speaking, and the words do possess a certain amount of descriptive significance as to the manner in which some of the motions are made. The Mason ideas are right in line with the most progressive ideas of the day. Those who decry them very likely do not understand them. Meanwhile you should not forget that nearly every kind of touch that has ever been in use is made a part of modern piano playing. There is no such thing now as placing the hand in a given position, and never permitting it to move except when it rises as a hinge on the wrist, which used to be taught fifty years ago. To make of yourself a devotee of the Mason system does not prevent your being a champion also of every other good idea that is brought to the front in piano playing. Keep in touch with all new suggestions and ideas, and whatever seems good, and particularly what proves good, incorporate in your

### Whimsical

"I have a pupil of seventeen now working in the foorth grade, who seems to do good work except that she never quite finishes her pieces, but loses her interest and wants another one. Her pieces quickly slip from her memory. She is getting along finely in her harmony and is musical. How can I counteract her defect?"—M. O. S.

Your pupil has evidently never been trained to work for continuity of purpose. Her fault is a common one. especially with players who work without a teacher. If pampered too much in it her entire musical career will be endangered. You should first convince her that she ought to have a repertoire of pieces at her instant command, which are always at her finger ends. Pick out a

series which are attractive, building up the list one by one, and see that she keeps it in constant practice. Every little while give her a "repertoire lesson;" that is, one devoted entirely to hearing her play these pieces. If she can only regularly take one lesson a week, present her with a monthly lesson, in which you hear the repertoire at some odd time. Make her understand that this is exactly what the great virtuosi do. They have a series of pieces which they keep in constant practice, and always ready, with the exception of a little polishing, for their public recitals. Paderewski on his last trip played the same pieces he did on his first nearly thirty years ago, and there were but few changes. Next, if it is possible, have pupils' recitals, even if only in your own parlor; these prove most excellent incentives for students to work up and polish their pieces. Everybody works with more enthusiasm and earnestness if they have some definite object in view. Pupils will often work twice as hard on a piece they expect to play for an audience. This is the chief rationale of the pupils' recital.

### Time Out of Joint

"Owing to former incompetent teaching an eleven-year old pupil really means her counting, with the result that she is hopelessly out of time. She plays, and counts afterwards. How can she be helped?"—A. R. K.

First teach your pupil to count measures regularly, away from the instrument, speaking all the counts decisively, and the accented counts sharply; thus, ONE two, ONE two, or ONE two three, ONE two three, or ONE two three four, ONE two three four, and so on. In the latter measure, accent the third beat less sharply than the first. Next, while thus speaking the counts, have her clap her hands sharply together on the first or accented count, and more lightly for the third count in the measures with four beats. Third, got to the piano and play and teach her to count in this decided manner to your playing. A good deal of this drill will be necessary. Next take the simplest music she plays and have her count in same manner, first with hand alone, then with left hand alone, and finally with both together. Then do the same way with some more difficult pieces that she has already learned. In learning new pieces, count the hands separately at first, then try together. Do not expect to see much improvement in a week. It will perhaps require patient work for months.

### Learning the Notes

If you have any way of easily teaching a pupil of five to play by rote, by all means do so. They first learn to sing in this manner. Why not to play also? One of the great drawbacks of elementary piano teaching is the necessity for the pupil fixing the attention on several things at a time. This is a complication of mental processes which is confusing to children, and one cause of the distaste of many of them in their first attempts at learning to play the piano. Pupils who first learn to play by rote later learn the names of the notes very rapidly. We learn to speak first, learning the sounds entirely by ear. In later years we learn the letters, and how they are used in spelling the sounds we already know. This is a rational process that has been difficult to imitate in devising methods of playing the piano. It is a problem that ought to be solved, however. How to teach the pupils to learn to make music first, and the signs that represent it afterwards.

### Graduating

"1. Must a person take up harmony before graduing from music? Could it not be taken up after wards?

"2. Are there any special studies or books one must take np before graduating, and what are they?"—M. M. 1. Graduation is a relative term and by no means

refers to completion. In most institutions, academic or musical, it refers to a certain course of study which has been laid down, and after a student has finished it he is given a diploma to that effect. Although a school may have more or less leeway as to the course of study insisted upon, yet it is generally guided by the standard requirements for a good general education that have been proven necessary in past experience, Graduation simply indicates that a person has had the ability and application to complete a given course of study, but guarantees nothing as to that person's ability in applying his knowledge in teaching. This is a matter to be tested out by experience. Graduation gives one a certain prestige, however, with the average run of people. It follows from this that an institution may lay down a course in piano playing, the completion of which wins a diploma. Meanwhile, that diploma, if rightly worded, can only refer to piano study and not to musicianship. There can be no musicianship in the simple ability to manipulate the keys, although that seems to be as far as the average layman looks, Graduation, to imply musicianship, should imply the study of such subjects as go to make musicians, such as harmony, counterpoint, history, analysis, etc. Graduation applies to the general education along routine lines. Specialization is accomplished in post-graduate study. In some institutions counterpoint is left for postgraduate study, although harmony is insisted upon.

2. In academic study there are certain things in a prescribed collegiate course which are necessary for a liberal education. In English literature, for example, how much would a person know who had not studied the lives of, and become familiar with, a certain number of the representative writings of Chaucer, Spenser, Shakespeare, Milton, Bacon, Browning, Tennyson, Thackeray, Dickens and others? It is the same in music. You should know something about the great composers. The piano player who takes no interest in the lives and personalities of the great composers you may safely infer will only glide along the surface. Hence graduation should include this sort of study. Then you must acquire a knowledge of the representative works of the great composers, Bach, Beethoven, Haydn, Mozart, Schubert, Schumann, Chopin and others. Take Beethoven, for example. You should own a complete copy of his sonatas. Certain representative ones you should make your own by long and conscientious study. The great virtuosi select certain ones and make them a lifetime study. They never allow them to slip away from them. The rest of them you should take down from the shelves frequently and read through at sight, until you are thoroughly familiar with them. Then you will understand any reference to them in your reading, and will be able to form an opinion when you hear any of them played by a concert pianist, and may also select from them for your various pupils. As to studies, these are more and more being left to the individual judgment of teachers, so long is the list. Meanwhile a certain number by Cramer and Clementi should be studied, and, of course, the Chopin studies are a sine qua non with all finished pianists. In conclusion, you must remember that there is practically no such arbitrary thing as graduation. In colleges they have, at graduation, what they call Commencement Day. In other words, graduation is only the beginning of life. It is equally true in music.



E. R. KROEGER

IRENE RITTER

WALLACE JOHNSON

### ETUDE Prize Contest (Second Series)

IN THE ETUDE for January our readers will find comments upon the final adjudication of I THE ETUDE Prize Contest for Musical Composition, as well as biographies and portraits of three of the successful contestants, J. Frank Freysinger, Edward F. Laubin, Albert L. Norris. This month we take pleasure in printing three other biographies of composers whose works have given much pleasure to readers of THE ETUDE.

### IRENE MARCHAND RITTER

IRENE MARCHAND RITTER was born in Philadelphia, of talented and cultured parents. Her gift of music manifested itself at a phenomenally early age. When she was a baby of two she was given a toy piano, on which she played a perfect rhythm to what her mother performed on the large piano. When two and a half years of age, little Irene listened to her mother reprimanding a careless pupil, and eagerly asserted that she could play the piece in question better than the pupil. Whereupon, being lifted up to the piano, the child played it perfectly. After this the mother began the serious musical training of Irene. At three she played in public. At five she played at entertainments with the keys covered. At six she composed her first piece, a little waltz called Irene. Miss Ritter has studied theory, piano and organ with Dr. Duerner, Denver, Colo., and harmony and voice with Ida Cosden de Socio, who arranges her compositions for the publisher. Some of her music has had a hearing at Willow Grove with much success. Miss Ritter's prize winning composition, Sparkling Fountain, will be found in the music of this issue.

### ERNEST R. KROEGER

ERNEST R. KROEGER, composer, organist, pianist, teacher, was born at St. Louis, Mo., on August 10, 1862. His musical trend was early discovered, and he was given good instruction. His father, however, died when the boy was nineteen, so he was obliged to enter into a mercantile career. But so determined was he to succeed musically, that he rose early every morning and practiced until it was time to go to business. He practiced also in the evening. He had composed from the time he was ten years of age, and each year he gave a concert of his musical compositions. He had

already given recitals in public at sixteen. Later he dropped mercantile affairs and devoted himself entirely to music. Mr. Kroeger was one of the founders of the American Guild of Organists. He has held organ positions ever since he was fifteen, and has written much music for the organ, piano and orchestra. He was educated entirely in the United States. His prize winning composition, Humoresque Americaine, is among the musical numbers in this issue.

### WALLACE A. JOHNSON

WALLACE A. JOHNSON was born in Plainville, Conn., November 3, 1868. As a child he was known as a musical prodigy, playing the piano before he could speak plainly, and appearing in public when he was six, previous to taking lessons. At seven he began to study, his only instrument being a small melodeon, his teacher a local musician. His parents were people of straitened means, so the boy was obliged to leave school at an early age and go to work. For three years thereafter he worked ten hours a day and practiced his music for two or three hours every evening, taking lessons with a good teacher, for which he himself paid with what he earned. At sixteen he had made such progress that he was playing at concerts and teaching the piano and organ. Besides these activities he was composing songs and instrumental pieces, many of which he readily sold. He also took up piano tuning, and has since practiced this in connection with his other work. In 1905 he removed to Pasadena, Calif., on ac-count of ill-health. Here he devoted himself almost entirely to composition. Among other piano pieces he wrote The Treaty of Peace, dedicated to Theodore Roosevelt, for which he received a personal letter of appreciation from Mr. Roosevelt, Mr. Johnson's prize ning composition, Ferns and Flowers, is to be found in the music of this number

### Definitions for Pianists

Flexor Muscles-Muscles that bend a joint from straight to an angle; they oppose the extensor muscle. Extensor Muscles-Muscles that act in extending or straightening a joint or part

Tendons-The hard, gristly fibers which bind the

Metacarpal Joint-The metacarpus is that part (or process) between the wrist and the bones of the palm.

The point where the fingers join the hand is the metacarpal joint.

Rotary Motion-Motion which proceeds in a circle; movement upon an axis. The hand has a rotary motion when it turns the knob on a door.

Pressure Touch-A touch opposed to the touch of rcussion or striking. A touch in which the finger is first brought into contact with the key before it is

### Protestato

THE ETUDE

THE Italian public in former years employed a custom (which is still in vogue in some parts of Italy) of deciding for itself whether a singer shall or shall not be engaged for an operatic season. Let us suppose that a new singer makes his debut in a strange opera house. He is hissed and howled off the stage on the first night. He has still two other chances to make good. If he is hissed down three nights in succession he is said to be "protestato," that is, he must give up his position for the season and stand the stigma of being "protested," Just how any singer, especially one of Latin parentage, could live down such a disgrace is hard to tell. One can also see how a claque could ruin a really worthy debutante under such conditions

# Don't Manufacture Difficulties

Many of the difficulties that the self-help student in music encounters are not difficulties in fact, but merely difficulties in the mind of the player. Picture a certain passage as difficult, and at once it becomes more take a little section of the most difficult piece you have -not something physically beyond the reach of your hand, but something technically possible. First look at it carefully several times and ask yourself

"Why does this seem difficult to me? What makes it difficult? What are my shortcomings in it. Do I hold my hand right? Do I look at it too quickly to understand the notes or the time?

Then play it very slowly, all the time trying to find out for yourself why it is difficult. Then say to your-"I think I have the hang of this. I am going to

make an attempt to play it with case and not with difficulty.

Half of poor sightreading and poor playing comes from imagined difficulties. Robert Louis Stevenson, who made himself one of the great masters of English despite the fact that his invalid body made all life difficult to him, once said:

"Go not out of your way to make difficulties

### The Joy of Well Doing

## By Thomas B. Empire

THE teacher's life is often an irksome one, full of difficulties, long hours, broken appointment lessons, disarranged plans, often unpaid bills, and ingratitude of hard-taught pupils.

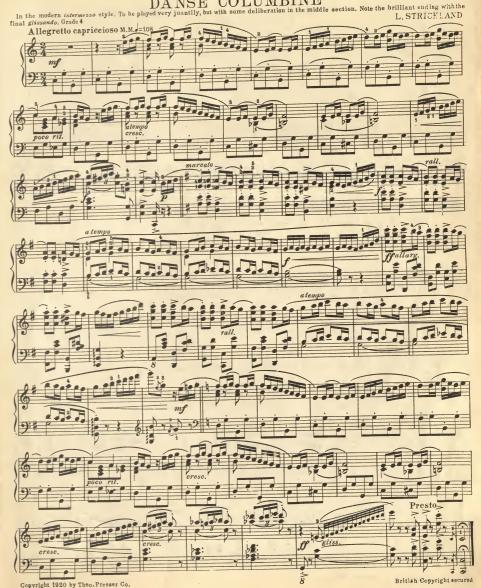
Nevertheless, there is, in the profession teacher, whether of the school teacher or of the music teacher, the greatest fund of satisfaction in good work.

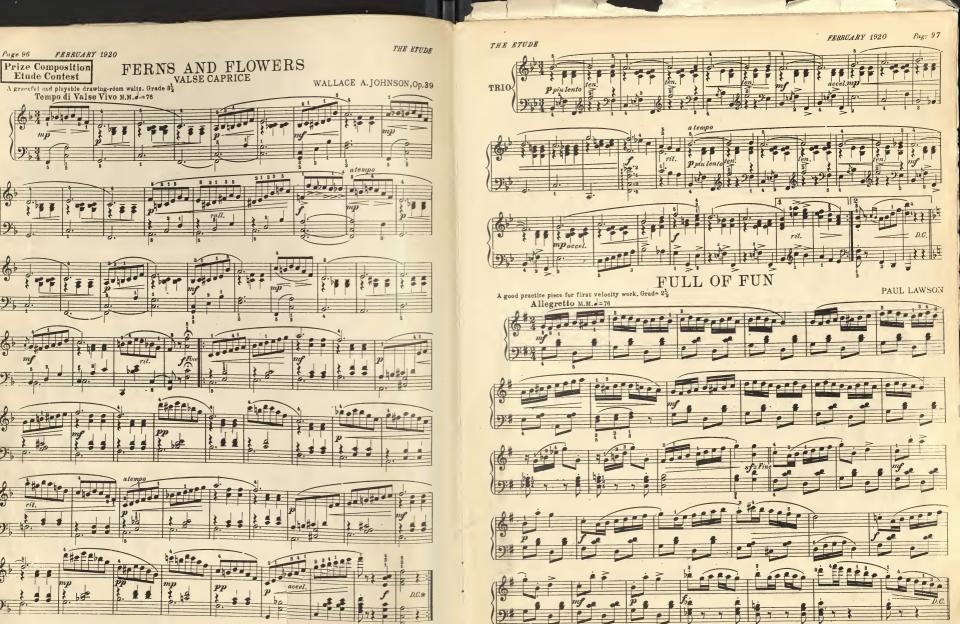
A true teacher must inevitably feel, in work done conscientiously, that he is working hand in hand with the great purposes of evolution. He must feel that part of the advance of the world is helped on by his whole-hearted efforts, and that future generations will be a degree or so higher than if he had not assumed the responsibility for that hard-urged step ahead which is the province of the teacher.

In the light of this thought, the mere material "mint and cumin" is of little consequence. What if the pupil did give a lot of trouble—through stupidity, carelessness, tardiness, unreliability?—she DID learn something from you, and she learned it as thoroughly as you were able to teach it to her. What if she failed to appreciate what you had done for her? You knew that she had improved, didn't you? What if, after all, she went to a rival teacher? Well, this is something that tests the teacher's philosophy. But you can tak it in such a way that it will be, not a mortifying circum stance, but a veritable asset in the formation of your character. The life of the teacher is blest in pro-portion as he advances himself, for so he is better able to advance his pupils.

Drudgery? No doubt. But much more than drudgery if one goes at it in the right way. He can both get and give a liberal education-and in a wider and deeper field than that of music. He can, in fact, teach technic, and learn punctuality, patience, forethought philosophy, order, command, and many other valuable -yes, invaluable lessons. And so thinking, he will inevitably become, at the end of his teaching life, not a weary, pessimistic, crabbed, jealous, wornout man, but a happy, sincere, aspiring soul, which has achieved on this earthplane all that a soul can achieve in one life, a soul with many pleasant memories, and the uplifting love of numbers of other souls who have advanced through his teaching.

THE ETUDE DANSE COLUMBINE





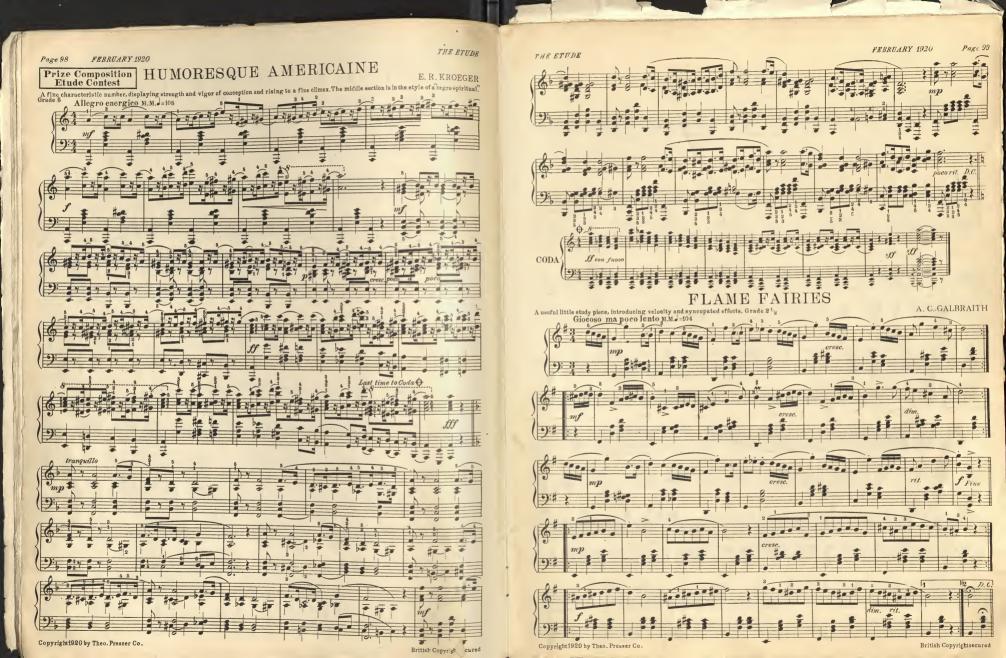
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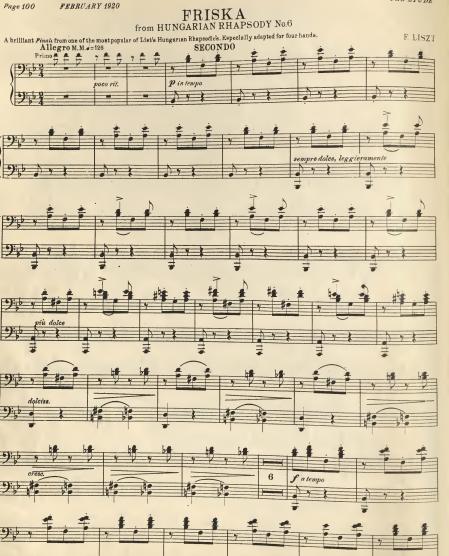
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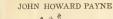






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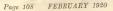
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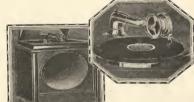
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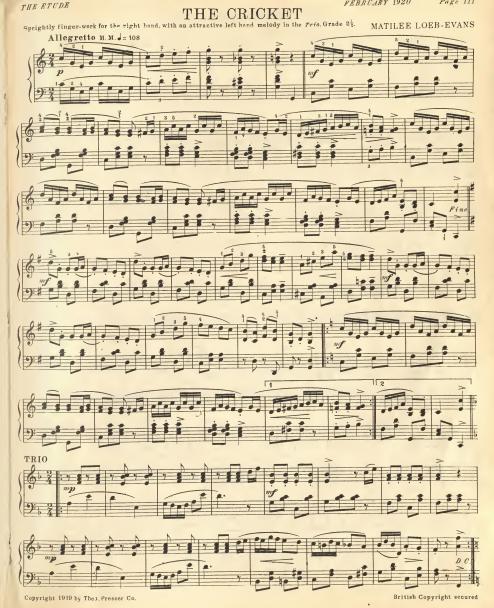
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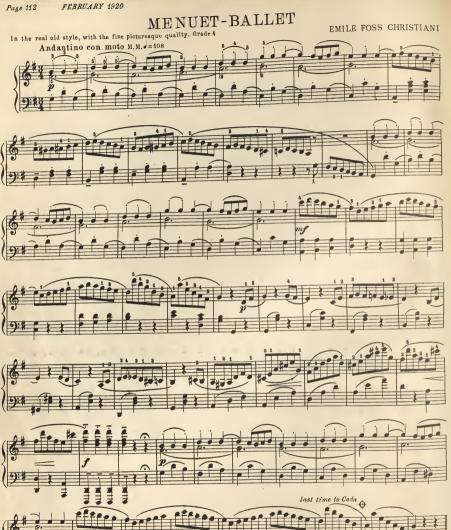
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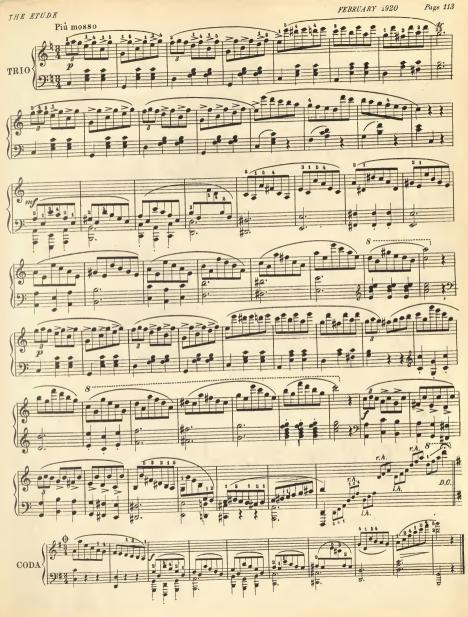


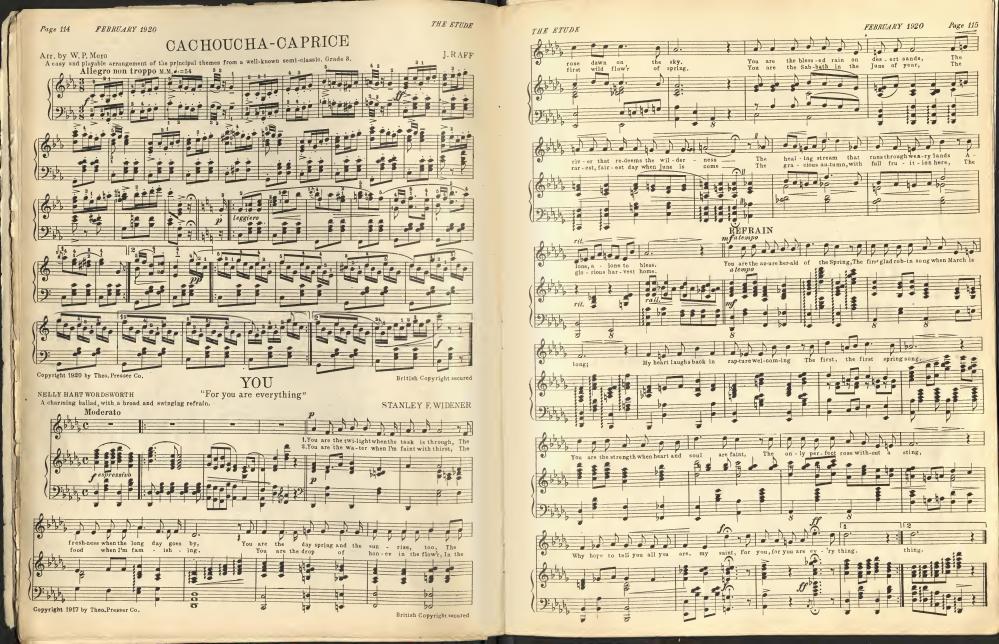
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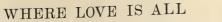
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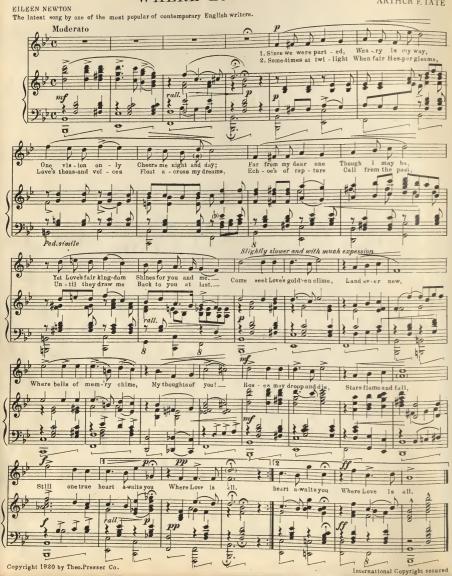


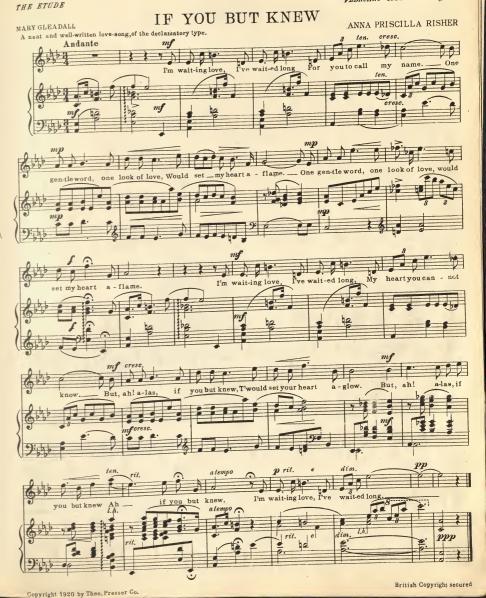




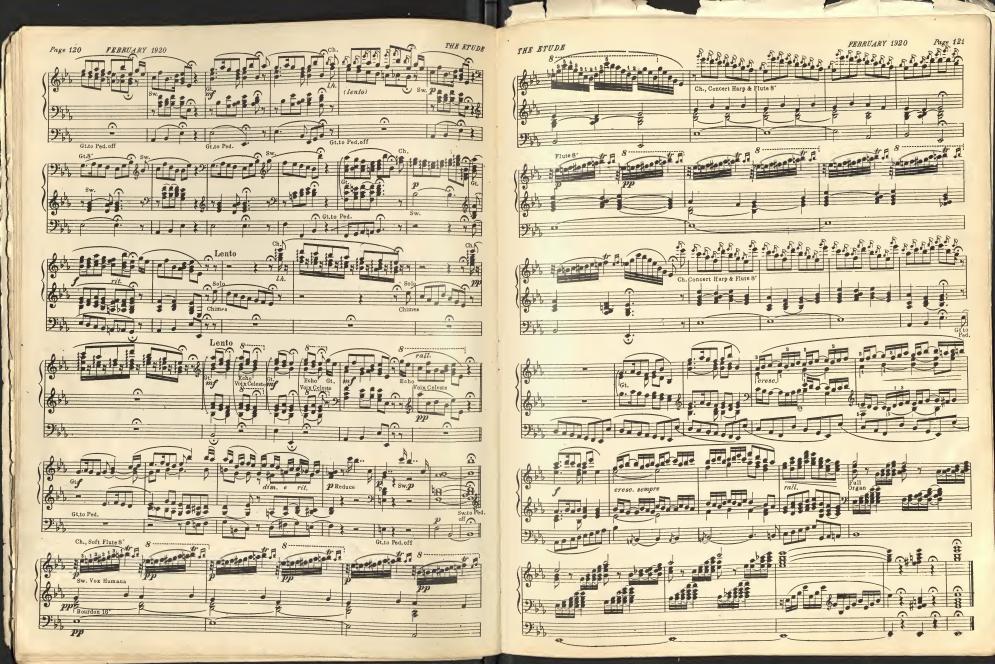


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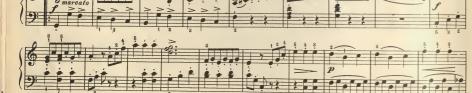
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THE ETUDE

## His Satanic Majesty in Opera

one of the casual matters in musical his- would be like Hamlet without Hamlet. tory. His favorite role is in the opera Accordingly, he named his work Mefisof Faust, but there are other Satanic operas tofele, which have won fame in days past. one has ever been able to determine the origin of the idea of bartering one's soul to the devil for a consideration which is usually a life of licentiousness. It is said to be traceable to pagan times. Certainly the dark ages developed many fabulous stories revolving around this idea. Many famous men were alleged to have made this peculiar bargain, among them Zoro-ester, Virgil, Merlin and Paganini. The original Dr. Faustus was a traveling sorcerer and magician, who was detested by his contemporaries. He appears in literaprice of that fabric of credulity which ture for the first time in 1587, in a German story. In 1593 Christopher Marlowe deed, a large part of the world is quite made his famous tragedy of the "Tragical ready to accept the belief in the occa-History of the Life and Death of Dr. Faustus." So many times has this fascinating romance appeared in literature that self-starter and all modern improvements. have been written upon the sub-It was Goethe who introduced the love element in the story. Gounod was by no means the first to set the idea to buted notable music to the theme.

SETTING the devil to music has become himself. Faust, without Mephistopheles

The Faust-Mephistopheles idea has been placed in a musical setting over forty times, and there are at least a dozen instances in which other operas introduce the devil as an accessory before or after the fact. Lucifer at once links our imagina tion with the superstitions of the middle ages, and somehow many of us like it, when we do not permit ourselves to think. The picturesque costumes, the diabolical grimaces, the mystic powers which sional visits of the devil in person, including the cloven foot, the pitchfork, Nothing is quite so easy to mint as any fairy tale connected with the machina tions of the evil one. During the great war such tales were current everywhere and he was by no means the last, in Europe among the peasantry. Mr. H. Wagner, Berlioz and Boito have E. Krehbiel, in his recent and excellent work, a Book of Operas, quotes a report the remarkable poet musi- that during the Franco-Prussian war Bisc'an, who furnished the librettos for Ponchielli's La Gioconda and Verdi's Otello of his soul to the evil one for an infernal and I alstaff and other works, was half machine which wrought havoc with the Italian and half Pole. His literary sense enemy. This was nothing other than the showed him that it was not Faust that paule the legend popular, but the devil a piece of ordnance as was ever invented.

O stands for Opera, music and story.

P stands for Piano, practice, win glory.

Q stands for Quickstep, swift, lively

R stands for Rests, for hands and for

S stands for Scales, they're practiced

T stands for Tacet, (sometimes it

U stands for Unison, sounding to-

V stands for Vivo, like windy weather,

W stands for Waltz, a dance fit for all.

X stands for Xylophone, played in a

both ways.

# Musical Dictionary

By M. E. Keating

A stands for Andante, play somewhat

B stands for Berecuse, rock to and fre C stands for Coda, short or long tail. D stands for Degree, a part of a scale. E stands for Etude, something to

F stands for Fine, no page to turn, G stands for Grace-note, one never

Il stands for Harmony, mixture of

I stands for Idyl, short tender piece. stands for Jodeln, called Tyrolese.

K stands for Keynote, where scales L stands for Legato, full tones, not

Y stands for Ysaye, a violinist of M stands for Marcato, play rather Z stands for Zither, sweet sounds in a

N stands for Notes, you never play

# Good Humour

### By Maso Brevoort

for a day, and see how easy it makes the teaching day. Is a pupil late? That's provoking, to be sure—BUT the clock won't mount up when they are multiplied, and move back-no matter how you scowl. You have lost perhaps fifteen minutesto invite another—the loss of even a "get mad," let go instead—relax, smilemodicum of your vitality. And this is and again, smile!

TRY being thoroughly good humoured only one of the losses consequent upon count seriously in middle life.

When you feel tense and inclined to

# An Easy Mistake

### By S. J. Bolin

HEARD at a music counter: Miss Roth (a successful teacher): May I have a copy of Tutor's Clerk-We haven't "Tutor's," Miss Roth;

I wonder if you don't mean "Sutor's." Miss Roth—Yes, I am sure it must be "Sutor's;" but, you see, I do so much tutoring and have so few suitors, that the mistake was an easy one for me to make





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# Vocal Concepts-Tonal and Physical

By Arthur Manchester

READERS of THE ETUDE have noted the singers are subject to the same law, they tion are involved. But here detailed training in the application of these prodiscussion of the relative merits of the must be based on knowledge absolutely scientific and psychological methods of accurate and comprehensive enough to training the singing voice, in recent is- produce correctness. Just here the proper sues of the magazine, and doubtless remember the emphasis that has been do to permit knowledge of detail to placed upon the importance of tonal con- usurp a position to which it has no right. cepts. In the February (1919) issue, I This is the great fault of the scientific called attention to the necessity of ex- method; it makes knowledge supreme tending these mental concepts to certain and strives to reach its goal by way of physical acts. The purpose of the de- rigid manipulation according to uncorpartment, this month is to place the matter of mental concepts before students of singing in as clear and practical a manner as possible. The announcement and exposition of beliefs and theories is interesting and not particularly difficult production it shall be based. and, as a starting point, possess value But the real need is for a definite and practically applicable explanation methods of using principles and theories that will bring results.

### In Every Phase of Life

It is hardly necessary to discuss the value of concepts, yet, for the sake of clearness, it may be said that they enter into every phase of life. In everyday affairs the act of preconception is so prevalent that it has become subconscious. In performing an ordinary duty, an errand or some similar thing, the mind naturally preconceives the different acts and establishes the order in which they shall be done. We see, in mind, the completed house in all its details both of interior and exterior before the plans are put upon paper. The painter conceives, to the last detail, the picture he would paint before he sets brush to canvas, and the sculptor has a mental vision of the statue before he takes chisel and mallet in hand. The singer cannot escape this law; the concept must visualize the product of the vocal organs with all necessary details if results are to be sat-To be complete, the concept of the singer must be twofold; it must include the tone as a finished product and the physical acts which precede and accompany it. Perfect automatism is reached only by way of such complete

# Concepts Often Wrong

Concepts too frequently are either partially or entirely wrong. To produce proper results the concept must be true in every particular. It is equally clear that correct concepts can come only from tance. Correct tonal concept must prea complete and accurate knowledge of the thing to be conceived. In childhood our concepts of life are more or less tivities involved are perfectly correlated but will not give the intimate knowledge untrue because of our ignorance of the and controlled; and this mastery can required. It comes only from an analytiinfinite because of our ignormal particle properties of the physical concept cal scrutiny of one's own muscular activcomes more accurate and our concepts change. Some are entirely abandoned. ot, hers are modified. The concepts of the

balance must be maintained; it will not related principles. The problem which the student of singing must solve is what constitutes a correct concept of singing what does it include and upon what de-gree of knowledge of the details of tone

### Two Important Divisions Concept, so far as it relates to sing

ing, may be considered under two divisions-tonal and physical. Of these the tonal demands attention first. Fundamental to the production of a beautiful tone is its concept. In the forming of unite. The portal through which much of knowledge and imagination enter into the conception of pure tone is the ear. There is, in all of us, an intuitive reaction to truly beautiful tone. Let one hear a tone that is mellow, clear, velvety and resonant, even though it be pianissimo, and it is immediately recognized as a beautiful tone. The first step in the conception of good tone is the cultivation of the art of intelligent, observant listening and the development of powers of comparison. The importance of seeking orrect models is self-evident. It is at this point we meet a serious obstacle Too much of the singing of to-day fails in this respect. Bigness of voice, dramatic delivery of the text, tricks of interpretation too often are substituted for pure tone production. Unfortunately too many teachers are unable to supply the models so needful to the student, and popular demand for quick results adds complication. None the less one who desires to develop knowledge and imagination to the point of recognizing good tone and forming correct tone concept can find models which will aid him. In telligence, close observation and comparison will awaken reaction to good tone and stimulate the imagination until tonal concept is clear and right.

knowledge assumes greater importance. cesses in order to acquire the control nec-Before imagination can do its perfect essary. Stiff, unresponsive muscles, an work, a study of muscles, their functions, obstinate jaw and tongue, a pronounced their relationships, the effect of their tendency to produce pitch by contraction activities on the automatically acting of the throat induce certain interferences larynx must be taken up and such control acquired as will eliminate every form of interference. While this knowledge must be comprehensive enough to include all that pertains to the actual production of tone and must be scientifically accurate, it should not, and need not usurp too great a place. It is studied to become the servant-not the master of

three questions present themselves: tion must be clearly understood What is the nature of these physical concepts? Upon what specific knowledge are they to be based? How shall ized and applied. The completion of this them?

### Mental Hearing

of a tone. A physical concept is the pre- give the mind complete mastery. Then conception of the physical sensations which accompany physical action. The cept that is all-inclusive and which makes production of a singing tone is always actual tone production completely auto-accompanied by certain distinguishable matic and subconscious. accompanied by certain distinguishable physical sensations. If all goes well—if there be no interference, there will accompany actual tone production a sensation of firmly established, easy and wellbalanced physical action. The management of breath, fre dom of larynx and the released condition of jaw, tongue and throat will all be registered in a sensation that is unmistakable. It is the mental realization of this physical sensation before actual production of tone that constitutes physical concept in singing and it must be felt if the automatic action necessary to realization of the tonal concept is achieved. It must be distinct and impress itself upon the mind so completely as to give mental control over the varied physical activities included in the act of singing.

### Stiff Muscles

That this physical concept cannot be sensed without accurate knowledge of the muscles involved, of their functions To the singer physical concept and and of the proper manner of inducing tonal concept are of equal impor- and controlling their action is obvious. This knowledge must come from within; cede but production of that concept will it cannot be heard, as in the case of tonal be effective only when the muscular ac- concept. Observation of others may help, has preceded action. The duty has been ity. It follows that there must be some assigned, its detailed performance re- preliminary study of these muscles, an quires preconceived conditions of activ- acquaintance with the processes by which ity. Here, also, knowledge and imaginathey are manipulated and some degree of

that will prevent even an approach to the physical concept. This brings us to the

The specific knowledge demanded re-

lates to the vocal machinery alluded to in the preceding paragraph. First, there must be an understanding of the underlying principle of phonation. To know how the voice is produced is to be prepared to understand the relationship and correla-This study of muscle should lead to tion of all physical acts involved. Sec definite physical concepts of right muscu- ond, muscles used in breathing must be lar conditions, correlations, activities and discovered and properly used. Third, the relaxations that will give instant and part played by the muscles of jaw, tongue, complete mental control. At this point and hard and soft palate in tone producfourth, the co-operative action of each ized and applied. The completion of this this knowledge be applied to produce detailed study and the mastery of all muscular action involved will enable one to preconceive the act of tone production Mental Hearing in its entirety, and practice in developing tonal and physical singing concepts will one will have established a singing con-

### Practical Application

The third question is still to be answered, and in its answer is the culmination of the whole matter. As was stated in the opening paragraph, it is the practical application of theories that really matters, and what has thus far been presented is intended to prepare for a practical application of these theories to a definite mode of procedure. This will be attempted in the succeeding article But before proceeding to this attempt let us summarize certain points to con-

Production of pure tone is the result of combined tonal and physical concepts. A tonal concept is the mental hearing

Physical concept is the mental consciousness of particular physical action.

Total concept can be realized only when the physical concept is so clearly registered that it produces complete physical obedience to the will.

Physical concept is dependent on accurate knowledge of and control over the muscles involved

This knowledge and control is acquired by adequate analytical study of the action of the muscles; and such training as places them under instantaneous THE ETUDE

### Evolving Physical Concepts in Voice Study

By Arthur L. Manchester

II.

question, propounded in the preceding article, by concrete application of principles laid down therein.

Singing tone is produced by the vibration of the vocal cords set in motion by a current of breath flowing upward through the larvnx. Among the attributes of the tone thus produced is that of pitch. The various pitches of the voice result from the variation of tension and shape of the vocal cords. This variation of tension and shape is regulated by the muscles of the larynx whose action is automatic, responding to the will of singer as he thinks the pitch he to produce. Beyond the release of uscles of the jaw, allowing the A study of breathing will give us a clue to this relationship. If we locate to open, the muscles of jaw, and throat do not participate in ctual production of tone. Phona-simply a matter of breath pressure ng the vocal cords, which give different pitches in response to the atic action of the muscles of the The motive power is the breath must flow past the vocal cords steady pressure sufficiently strong duce free vibration. Reduced to aplest terms, this is the explanation act of phonation. Having cona pure tone, what physical conof this act of phonation should be ed to realize the tonal concept, and

shall these concepts be evolved? will be noted that three instrumentalnter into the act of phonation. The in the larvnx and that part of the above the larvnx which includes the h and throat. What are the funcf these instrumentalities, and how impress the mind? What mental ng should there be to evolve a physioncept of phonation? Taking these umentalities in detail and turning ation first to the larynx, we will disthat the larynx, performing its m, gives rise to a feeling of ease, se, unconsciousness and if we would ly conceive its action we must dethis concept of passivity. So, also, the part lying above the larynx; tiny of muscle action and feeling e will make plain that he same sense maintained and the mental concept is same as that of the larynx. Thus far, then, the physical concept is one of no conscious muscular effort, but of passivity and release from all tendency to-

### Disciplining the Tongue and the Jaw

Our efforts to arrive at this conclusion, however, have doubtless revealed another thing; we have discovered that tongue, jaw and throat are decidedly not inclined to remain quiescent. The tongue draws back and presses down or rises, the jaw stiffens, the muscles of the throat contract and the realization of our concept of muscular release and ease is not attained. In spite of will effort these muscular actions continue. We have made a measure of progress; we have learned what the physical concept should be as it relates to these parts. Why then, cannot we overcome resistance and produce the tone we have so clearly in our

Continuing our study and experimentation, we note that the third instrumentality-the breath-does not do its work with ease. There is a sense of stuffiness of singing preventing all interference and at the throat and in the upper chest, a giving free emission to the tone that has stiffness of the walls of the body from mentally been formed.

THIS is an attempt to answer the third the waist upward, and that the outflow of breath is not even and flowing. Wo find lack of control and sluggishness of action combined with strain and stiffness. If we watch this situation carefully, we will discover that stiffness of laryngeal action and muscular reactions of jaw, tongue and throat accompany these manifestations of wrong breathing action. If, by chance, we do emit a flow of breath with ease and freedom and are watching closely, we notice that ease of throat, jaw and tongue are manifestly more pronounced. Thinking this over, we conclude that there must be a close relationship between breath management

> and train the muscles involved in breath control and obtain a mastery over their action that results in their instantaneous and freely acting response to the will and a steady even flow of breath through the larvax, we will find these reactions of jaw, tongue and throat muscles disappearing and the larynx performing its work automatically. While space does not permit a full exposition of this study it is necessary to point out its essentials The part played by rib muscles, by diaphragm and muscles of the back should be understood. Training which will give easy, firm and direct control over the action of these muscles should be continued until intake and outflow of breath is performed with ease and certainty and without the slightest feeling of stuffiness in the upper chest or at the larvny. The firm and rather high condition of chest should be made habitual with a sense of ease at the points of the shoulders. Power to inhale a fairly full breath and then to exhale it evenly and with steadiness of pressure at the lips and with a feeling of freedom of the walls of the body, must be gained and made automatic. This detailed training must be carried to the point of easy control and then the whole act of breathing so correlated that the mind conceives it as a single act. When this point is reached the student will he ready to preconceive the act of breathing in a physical concept that can be realized in actual This control of breath will immediately

result in a considerable lessening of the stiffness of throat, tongue, jaw and larynx. A long step toward a complete physical concept of the act of tone production will have been taken. But a othersome obstacle may vet remain. has been said that the larynx tunes the voice-produces different pitches-auto matically. This is very hard for some students to realize and they will continue to try to assist the larvnx in this act by contraction of the throat muscles. This must be overcome by establishing mos clearly a sense of forgetfulness of pitch formation. The mind must be trained to completely forget the pitch of tone in its actual production. When breath control has been acquired together with the physical concept of passivity and ease of throat, jaw, tongue and the inside of the mouth, then a concept of the complete physical act of tone production, including breathing and phonation must be evolved. The mind, subconsciously taking in the detailed acts of breathing and maintaining ease and freedom of hody, preconceives the complete physical act



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Practical Application

ciple of tonal and physical concepts to upon mere exercise. The whole thing is and Nose tone production only to the degree in the last word in mental control based on which he perceives its psychological bearing on the matter. The thought of the ing of underlying principles of tone prowriter is that the physiology of singing, duction and its physical accompaniments. its physical acts, should be studied in sufficient detail to enable the student to will need variation according to the inditranslate them into physical concepts viduality of the student. The first requiwhich are true to nature; and that the site is to reach the mentality of the stumuscles involved in actual production dent, to develop powers of conceiving should be so trained on the basis of the based on accurate perception of facts and knowledge acquired that they will offer experiences. Each detail of vocal develno impediment to the realization of these physical concepts. The vocal machinery thus completely controlled by the will, mental or physical, of the pupil's progbe actualized without physical hindrance. To reach this consummation it is very Any failure here will vitiate the entire

has found certain exercises to be particu- spontaneously.

larly applicable and useful, but as much The reader will derive benefit from depends upon the viewpoint and mental this attempt practically to apply the prinattitude of both teacher and pupil as the library of the library that the prinattitude of both teacher and pupil as the library that the prinattitude of both teacher and pupil as the library that opment must receive similar treatment. The cause of each stoppage, whether

tonal concept of pure, beautiful tone can ress must be discovered, and the mental attitude toward it made definitely correct. Until this is done, mechanical practice important that every stage be mentally will avail nothing. In conclusion it can visualized and correct concepts formed, be said that such vocal study is absorbingly interesting and, what is most satisfactory, productive of certain results in No attempt has been made to dictate properly placed, purely emitted beautiful methods by which this psychological tones, which responds to the singer's thought and take on the color of emotion

## Musicianship of Singers

By Thomas Noble MacBurney

pressarios, concert and chautauqua man- voice specialist, who should know physiagers what they required chiefly of those clogy, the science of health through diet who come from the vocal studio to enter- and exercise, genetic psychology and the tain their audiences. Invariably the an-laws of acoustics, resonance and tone Make Music Rolls swer has been: Musicianship, interpreta- production. tive power, personality and beauty of

branches of music.

"The teaching of musicianship must be put in the hands of teachers of piano, the allied kindred arts, most easily pretheory and sight reading.

quires the aid of teachers of poetic liter- ligion, education, painting, sculpture, ature and a good vocal coach.

"FREQUENTLY we have asked opera im- "Beauty of tone must be left to the

"Since no student can sing a tone for which he has no mental picture, it quite
"This means two things to the voice naturally follows that the broader the
teacher: The widening of his own horivision of beauty in the student's mind, zon and co-operation with all other the better his mental pictures will be for the interpretative effects in tone.

"This, then, means an appreciation of sented by means of lectures, or round "The teaching of interpretation re- table talks on music in its relation to redrama and most essential to all, poetry,'

# A Lesson in Lyric Rhythm

By Nanette van Alstyn

Do you know that poetry of the lyric or singable type, has accents and pauses and weak and strong beats, and long and short notes, just as music has?

Take this little verse, for instance:

Babbling brook From your nook In the woods you flow. On you run

'Neath the sun-Who knows where you go?



. . . .

'Neath the sun

All lyric poetry should be so accurate that it swings along in perfect rhythm. Some poets are careless, and put in the first word that comes into their heads. instead of searching for the word that will fit. Then, of course, the verse is If you were to put it into accurate time all higglety-pigglety, and not real verse

Some verse goes into 6/8 time; some into 3/4, and it may be almost any kind of time, but it must match and the accent must fall on the right syllables.

Any verse in which the accent falls in such a way that a word must be mispronounced-like wa-ter, or play-ful or un-der-stand,-is certainly not real lyric poetry. Every accent in poetry should fall in such a way that the words can be

pronounced in their proper way. And the same rule should be followed about the sounds of the words. No word should have to be mis-pronounced to rhyme with another word. But this-as Mr. Kipling says-is another story,

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Heuemann Hammon, is pleasured; the Teacher's Mississian and the Pupil's Book. The Teacher's Mississian costains directions for the presentation of the leason; the Pupil's Book contains the exercises and the songs. The material is planned to cover two

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then presented in a nameer most interesting to the rould. Thoughout the system the pupil is not aught or add assytting. The fact, the truth, the principle, and office of the system of the system of the con-edge come to him by affect of the control of the odge come to him by affect of the control of the odge come to him by affect of the control of the odge come to him by affect of the control of the odge come to him by affect of the control of the theory of the control of the contr

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# Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has

Only your initials or a chosen nom de plume will be printed. Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Outside State and when the state of the second states of the States and the states of the states and the states of the states and the states of the states o

which is considerably quicker than ours.

9. Was Krester, the islainest, a German be an dustrien, and for what is he most cell-barded. Golden on the second of the second

Q. Were there ony sonatas written by Italian composers before the time of Beethoven! Who were the forerunners of Beethoven in sonata composition!—M. R. Cloutler, Marleville.

A. The first Italians to write real sonatas were: Giovanni Legrenzi, Giovanni Battista Virali, and Giovanni Battista Bassani. Le-grenzi wrote chamber sonatas (1625-1690)

Q. Who were the contemporary composers of Berthoven, who wrote music in the Sanats form? Please give some idea of them?—R. S., Kansas City.

form! Pleast five some uses of new parts of the control of the con wrote sonatas for violin and for Kalkhrenner (1788-1849), thirteen s for plano; Moscheles (1794-1870) sonatas.

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# Organ Marches and How to Play Them

difficult for the average organist. I have tion in view. heard organists give a very fair renderwas a dead failure.

than in other pieces, because you have to it in parts, so at last he determined to cannot see with the eye, and because it satisfied him and mark his copy so that goes dead against one of the most im- he had something permanent to aid his portant canons of all good organ play- memory. This is what he did. ing, viz: perfect accuracy in the duration of notes and rests. Here is an illustration. At a series of

organ recitals, I heard two organists play Mendelssohn's "Cornelius March," edited by Best, A played it exactly as written; right notes, right time, and just those notes played staccato that were

Yet the opinion was "it was rather poor," "not much of a march," etc., and you might reply, "what more could the man do, what more do you want?"

B played it at the next recital and it at once became a strong, virile, living thing. Everyone was delighted with Wherein lay the difference? A, like the plodding person he was, was content to have it note and time perfect. B had a conception of how it ought

March form is, I think, one of the most and he worked away with that concep-

The first eight bars he told me, he ing of a Sonata or Prelude and Fugue, played over fifty times before he was sat- tion) then play it over as in Et 1 i. e., rather liked. but when they came to the March, it is fied with it. A number of times he got just that right catch and swing with The reason is, I think, because you are it, that he desired. The next time it left more on your own responsibility was gone. The next time or so he missed bring out of the music something you notice carefully what he did when it



Or ALL forms of organ music, the to sound; to sound well and march-like. Where the Vs are, he broke the legato commenced. He also tested the effect



cato, and note the difference. A few or- lack of study of the organ as an exganists would do this instinctively, but it pressive instrument, fail to convey this

note from the next short note.

ond minion in bar 1 to the dotted quaver but work away, experiment, and jor down in bar 2 it does not come under the rule your results until you have made yourbecause the "tripping passage" had not self master of its inmost soul.

connection. Try the experiment your- of a break between these two notes, but self. Play it over in a perfectly legato finally decided that by joining them he touch (there is no contrary touch direc- obtained an impetuous effect which he

> Now if the student will work lines, that is, make the piece telligent, make it express the underlying it, make it have and go that it would receive by a first-class orchestra, he his practice more interesting to and the result more pleasing to hearers and be on the road to self-progress and development. One must not forget that mo t play-

with an admixture of legato and stac- ers feel this music all right, but il rough is certain that a good many cannot do feeling to their hearers. If que tioned on the subject, they would tall very After this experiment, B played over easily on the limitations of "the organ, a number of marches in his repertoire and but if they could hear a first-class artist adopted the same formula for all and play, they would soon discover that the found it worked out with complete sat- barrier to expression is not so unbic kable isfaction. The formula war: "in tipping as they thought. With the voice or on passages," join most perfectly the short the violin or piano, it is easier to appress note to the long, and separate the long your feelings, but because it is officult to do so on the organ, don't go away With regard to the joining of the sec-

# Fallacies in Organ Playing

By Harvey B. Gaul

"To talk of many things."

THUS spoke the delectable Lewis Carroll, and though he mentions cabbages, he also refers to kings, though not in connection with the organ and its alleged regality. While the time may be here, there are a vaster number of things than one can talk about in one short article. It is quite as important that we have abolitionists and iconoclasts as it is that we have conservatives and orthodoxists. We need all kinds, as long as they are constructionists. One trouble with the organist's profession is that it does not contain a concentrated progressive party, but has only an occasional malcontent, who is the victim of his own inhibitions

The profession of organ playing dates back to Palestrina, and probably our lineage goes even to the Psalmist and his water pipes; consequently, we have inherited many traditions. Among the tra- ludes or repetitive notes that are writditions are some that are fallacious, to ten allegro or moderato, legato? Echo begin with, and some that have been out- answers with a sforzando NO!

The other arts have striven for emancipation. Post-Impressionism, Fu- touch as much as he does the legato. turism, Vers Libre, The Little Theater, There were four or five examples of in a legato manner. It is nonsense to

the past. The pianist says we have inconvention in Portland. For clean-cut, do? Phraseless playing seems to the the ertia, and the orchestra men claim it is articulate playing they were some of the atrophy. We know it is neither, only best recitals given in America.

is the legato playing fetish. Legato or D major in a legato manner. playing is said to be the foundation of

It is perfectly impossible to all organ playing, and as a foundation it is like thisgood, but as a superstructure or complete plan it is worthless.

Legato playing is not a whit more important than staccato. In the old days of the tracker action it was. In this day of lighter-than-piano electric action it is not the great desideratum. The pianist and violinist do not use legato continuously neither does the singer-why do we alone everlastingly try to make it smooth? We were told to play Bach or chords like thislegato and we nearly wore the cuticle off trying to do it. To-day does anyone try to play Bach Toccatas or free Pre-

There is not a brilliant recitalist in this country who does not use the staccato

"The time has come," the Walrus said, glory of the church and the traditions of the National Association of Organists

No one tries to play the Bach "Little G A fallacy that has lately been disturbed Minor," the D minor, the "Big G Minor" It is perfectly impossible to play notes





have all opened new channels. The or- that in a recent American Guild of Or- think of it, and we might as well bury ganist is still wrapped, cocoon-like, in the ganists' Convention in New York and in that false idea now and forever.

only kind that is sacrosant. We set our pupils going like little tick-tocking metronomes, and the result is they grind off their fugues and studies with the artistic abandon of a train going over a trestle. While some of our recitalists phrase, there are few teachers who teach it, and schools of students who phrase no more than a calliope on a rampage.

These symbols are colorful and potential when observed A sforzando, subito, stringendo, allargando, and the other dynamic marks that give editors sleepless nights and engravers profaneful days.

The pedal organ was a happy inspiration in the pre-Bach period. Since then many an organist has tripped over it and fallen into harmful habits. We overuse the pedals. There is no excuse for playing them continuously. The 'cellos and double basses in the orchestra do not play from start to finish.

Play some verses of the hymns, verses of chants and some of the transcriptions you make yourself without using the pedal. Your congregation and choir will find it a relief. Bach produced admirable effects in his Tocatas and the middle movement of the St. Anne's Fugue, for

THE ETUDE ing for the manuals alone.

While on the subject of pedals, is there

any good reason why the pedals should always play an octave lower?

Max Reger, Karg-Elert, Widor, Bon-

net and a host of other modernistic writ-

ers achieve agreeable effects by writing

for the pedals in the upper registers.

The great danger that comes from play-

ing an octave lower is that of becoming

a one-footed organist. . If the notes are

played where they are written, both feet

luminosity will be noticeable in the play-

When the hymns or chants are played,

You have been told that to use the

play the pedal where the bass is written.

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when one uses it unintelligently and be-

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sentimental and squallish. It is. So is

the Diapason stupid and dull if used

without tonal relief. Use the Vox Hu-

mana as often as you please, only use

good judgment and combine it with a

soit Diapason or Melodia. In that way

perennial it is the fallacy of the prepara-

a note of preparation. It would not be

Only an untrained, slovenly choir, with

you rob it of its lachrymose qualities.

ing where all was mud before,

cause one is lazy.

need a foundation.

example, by omitting the pedal. César is not ready to attack, then that choir is Franck also saw the advantage of writ- inefficiently led. The rawest, undeveloped school children can be taught, in-The accepted theory for the pedals is deed they are taught in our public that they furnish a solid foundation. schools, to make attacks and even key They probably do, but they also cause changes.

Here are the types of leading notes elephantiasis. Music does not always used, and which can be well dispensed with:



If the boy choir does not need a note of preparation, how much less does the trained quartette.

While on the subject of the preparahave to be used. Of course that will de- tory note, there is another note that prive one of the delights of the over- must be cited and that is the after note worked swell pedals, but then a certain on the pedal. An anthem or a solo may end



Lut the sustained pedal note goes on forever. Amens also are played that way.



Speaking of Amens, is it necessary for our hymns and anthems that go loudly If there is one fallacy that is a hardy and joyfully to end with a Pianissimo Amen? It isn't more churchly or reverent-it is a foolish habit that has crept Some organists have an idea that everything sung by the choir must have

We organists have many things we so bad if it were confined to amateur may be proud of, and many things that organizations, but when it is heard in do not engender pride at all, but we have the large city churches it is ridiculous. a few things it is just as well to outgrow and forget. As our technic grows, a lazy choirmaster, needs a sounding there are new angles to be considered, and every once in a while we would do If, after a hymn tune, chant or prelude well to straighten up our attics and dis-(in anthem) has been played, the choir card the vestments of our grandfathers.

## Handel's Organ Concertos

Handel's Organ Concertos

The shift of Handel-one midth way altered to the grand of the grand of

# AT NIGHTa thorough bath for your Face

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For remember-authorities on the skin now agree that most of the commoner skin troubles come from bacteria and parasites that are carried into the pores through dust and small narticles in the air.

a Ii, from neglect or the wrong method of cleansing, your skin has lost the flawless clearness it should have-begin tonight to change this condition. You can make your skin just what it should be. For every day it is changing-old skin dies and new skin takes its place. By giving the new skin, as it forms, the special treatment its need demands, you can make it as soft, as clear and smooth as you would like to have it.

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rossible, rub your face for thirty seconds with a piece of ice. Dry carefully. To remove the blackheads already formed, substitute a flesh brush for the washcloth in the treatment above. Then protect the fingers with a handkerchief and press out the blackheads.

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### Silent Scale Practice

TO THE EVIDE:

In the playing of scales the chief difficulty which I, as a student, encountered was that of making them even. I tried several experiments to overcome this defect, one of which, to my surprise, has proved eminently

which, to my surprise, has proved emisently. I played an In yes scales through, howelves, and the keys but feding careful in try sor to with the played of t

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on "Disadvantage of Utilizing Oid Music." I
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that insule at regular rates, and I have never
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# Czecho-Slovak Music

Cascho-Slovak Music

Cascho-Slovak Music

The November issue of The Even, page The November issue of The Even, page About the Cecho-Slovak Musichans and Composers, brings the following lives and the Cascho-Slovak Musichans and Composers, brings the following lives and the Cascho-Slovak Musichans and Composers, brings the following lives and the Cascho-Slovak Musichans and Composers, brings the following lives and the Cascho-Slovak Musichans and Composers, brings the following lives and the Cascho-Slovak Musichans and Composers, brings the Gallacian Composers, brings the Cascho-Slovak Musichans and Composers, brings the Cascho-Slovak Musichans and Composers, brings the Cascho-Slovak Musichans and Cascho-Slovak Musichans and Lawrence and received its from the special set from the action of the Event Musichans and the Slovak Musichans an

[EDITOR'S NOTE.—Has any ETUDE reader ever heard of a remedy for such a case? If so, please write ua and we will be glad to forward the letter to THE ETUDE reader whose nom de plane is "Cymno."]

Adelina Partil, the inte world-famous soprano, left a fortune of 8606.

All her poperty, with the exception of some small bequests of levelry, etc., was left to be rubustand, Patro Intol Celevation.

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# Oiling the Machinery

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and swift passages, with cold hands, had no such attention. Oil your machinrough Lands, unmanicured hands. And ery.

EVERY one knows, in this day of auto- really expect that our digits will do their mobiles and of sewing machines, that best work under such adverse conditions. mobiles and of sewing machines, that smooth working is largely dependent upon the lubrication of adjacent parts. Hands and fingers washed in warm water, properly cold-creamed at night, and with closely-trimmed nails, will do Yet we go to the piano to practice scales much better work than hands which have

# Make the Time Fly!

By Thomas B. Empire

are thoroughly engrossed in anything in- a way that the hands of the clock will teresting. When it is done how we glance the clock and exclaim: "Why, I didn't the clock and exclaim: "Why, I didn't the clock and exclaim: "Why, I didn't the clock and exclaim: "Why in the clock and exclaim and exclaims dream that it was so late!"

On the other hand, how the time drags when we are putting through an uncon-genial task. Practicing scales, for instance, or doing formative finger work.

How the minutes flash past when we Yet this work can glide along in such your whole mind to what you are doing. Watch carefully so that no thought about anything else gets into your attention. In a word-CONCENTRATE.

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# Department for Violinists

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# The Centenary of Henri Vieuxtemps

HENRI VIEUXTEMPS, the great violinist, now to London to become soloist at the again to Russia, where the Czar, charmed was born at Verviers, Belgium, on Feb- Philharmonic Concerts; now to Vienna; by the young musician's art, appointed ruary 20, 1820. His father, a retired officer, was an instrument maker and piano tuner. The boy began very early the study of the violin, appearing at the age of six as soloist with the orchestra in Rode's Fifth Concerto. Soon after this his father took the boy on a concert tour. During this tour De Beriot, the famous French violinist, heard him play, and was so impressed with his talent that he took him as a pupil and gave him a thorough musical education. In 1828 Vieuxtemps made his debut in Paris under the management of De Beriot. After this the boy returned to Belgium, where he continued his studies by himself, practicing with great as-

In 1833 he accomplished another tour, this time through Germany. During the course of this lengthy tour, Vieuxtemps came into contact with many of the foremost musicians of the day and heard much great music.

Vieuxtemps was by nature a wanderer. He traveled from one place to another-

Vieuxtemps was decorated with the Order suffered a paralytic stroke, which affected of Leopold; after this, to Paris, a second his left side and put an end to his violin time to London and a visit to America. playing. After a partial recovery, Vieux-In all of these wanderings he received extraordinary honors, and took place as one his career as a virtuoso was over. His of the famous violinists of his day. Be- passion for traveling remained as strong sides his activities as a virtuoso, Vieux- as ever, and till his death, on June 6, 1881, temps composed much music for the violin-concertos, fantasies, a sonata for wandered over the world, finding pleasviolin and piano, and three cadenzas for ure in new and ever-changing scenes. Beethoven's violin concerto, as well as a large number of concert pieces. Many of his compositions are still upon the programs of the violinists of to-day, Vieuxtemps was contemporary with

four other great violinists-De Beriot, Spohr, Paganini and Norman Neruda, for whom he wrote a concerto.

In 1845 he married Josephine Eder, an eminent Viennese pianist. The next ten years were spent in continuous wanderings over Europe, with another concert tour in the United States

Thus far was the ascending curve of Vieuxtemps' career. Now began his dehim solo violinist to his court; then to cline. In 1865 his father died, and the Antwerp, where, at the Rubens Fete, following year he lost his wife. He then temps was able to resume teaching. But in Mustapha-lez-Alger, in Algiers, he

> Vieuxtemps had an unsurpassed command of the bow, using a sweeping and virile, and he delighted in strong contrasts in tone and feeling.



forceful style; among other technical achievements being able to produce a crisp staccato with an up-and-down how; his intonation was impeccable, his tone of rare breadth and power. In phrasing, his accent was characteristically marked and

He and De Beriot were estimated as the leaders of the modern French school. As a composer he and Spohr are considered the forefront of writers for the violin,

# How Long Should My Music Lesson Be?

THE best length for violin lessons- months a lesson every day is necessary him every opportunity for advancement half, three-quarters, or full hour lessons, and he was certainly correct in his view. in the way of having plenty of time for or even longer is a fruitful theme for discussion among teachers and pupils, and their parents. It is probable that the course of a week, this length is no doubt the best in the case of young pupils and beginners, whose attention is inclined to wander after a half hour of concentrated work. Older pupils and experienced violin students can take longer lessons.

From the standpoint of the teacher, half hour lessons are the best, for, as the greater part of the business of the average teacher consists in lessons to young people who attend school, or who are employed during the day, and he has to give the majority of his lessons in the afternoon or evening or on Saturdays, he a large class in the case of full hour lessons. In addition to this, the cost of long lessons would be so high that the average pupil could not afford to pay it.

Other things being equal, two half talented brethren, since their teachers hour lessons per week are much better than one full hour, since the pupils' mis- in their power to help them. A great takes are corrected at the end of three pupil is the teacher's best advertisement, days instead of going for a full week, and many a successful teacher has grown which is a great advantage, as the longer rich on the strength of the reputation he wrong practice is kept up, the more diffi- has acquired by producing even one or cult it is to correct it.

The reason why there is so much bad him that hath shall be given," and this violin playing in the world is largely is never more true than in the case of the because pupils do not receive sufficient pupil of great talent. Every hand is

Every experienced teacher knows that study, attending concerts, etc. His teachit is practically impossible to give the ers give him overtime, throw engage- and continue the lesson until he had made average young pupil a correct foundation ments in his way, introduce him to emigreat majority of lessons in the United in violin playing in one half-hour lesson nent musicians, procure him opportunities States are limited to one-half hour, and a week. There is no instrument so diffi-If two or more lessons are given in the cult to teach as the violin, if the pupil work of all kinds, and strive to advance is to acquire an absolutely correct bow- his interests in every way, shape, and ing, and correct position and action of the form. It is of course to the interest of wrist, arms and fingers. In this respect the teacher to do this, as one good pupil of course there is a great difference in will bring many more to the teacher's pupils. Some fall into the correct posi- class. tions and movements with little difficulty, In a recent article, Josef Hoffman, the while others seem naturally and inher- pianist, tells of his lessons with Anton

HENRI VIEUXTEMPS

ently to do everything wrong, and it Rubinstein, the famous pianist. He states appears to be impossible to give them a that his lessons were always two hours in before. Really capable teachers take a appears to be impossible to give a solution of the solution of not seem to be able to grasp the correct time, and already well advanced). In readpositions and movements even when they ing the lives of eminent violinists, telling try hard to do so, while others are careof their student days, one is always less and do not try. Such pupils do not struck with the fact that the teachers of would find it very difficult to take care of help the teacher at all in his efforts to these young geniuses took no note of give them the correct movements, and time as regards the length of the lesson, naturally fail to acquire them. Pupils of great talent have a much bet-

ter chance of "arriving" than their less recognize their talent, and do everything two eminent pupils. The Bible says, "To because pupils do not receive sumerent pupil of great eatent. Every name resons would often ask from two to two others during the remaining time. Lessons mound often ask from two to two others during the remaining time. Lessons the form of the class system on this plan. instruction. The great voluming and raised to neel min. A standard property in the class of the class system on this plan teacher, Louis Spohr, in his Violin make it possible for him to study with a lasted for some time, and it was time for can now be obtained in most of the large. School, says that during the first few eminent teachers, if he is poor, and give the next pupil, Thomson would go to the cities.

waiting room filled with pupils, and tell them all to come the following day. Then he would return to the young genius every point clear, no matter how long it took. In describing these lessons my former pupil said: "These lessons with Thomson, were strenuous affairs. would usually leave the class room dripping with perspiration, even on the coldest days, and completely exhausted in mind

It is only pupils of great talent who get lessons like that. Mediocrity and doubtful talent is cut off at the very minute the material to work with, and are usually

willing to give such pupils over-time. As to whether it is possible to become a good violinist with only one half hour lesson a week, opinions will differ. I have In many cases the lesson lasted until but it was in cases of pupils of extraordiknown instances where it has been done, teacher and pupil were both thoroughly nary natural talent for the violin, and where the pupil had an opportunity of get-In my own personal experience I recall ting additional instruction by playing in the case of a very talented youth, whom a student orchestra, string quartet and I taught for some years, and who later doing other ensemble work, and hearing went to Europe to enter the class of much good violin playing in recitals and César Thomson, the eminent Belgian concerts. The pupil whose means will violinist and teacher at Brussels. The only permit of his taking one-half hour vooning man had very great talent, and lesson a week, should if possible take the lesson in a class of four, with a lesson and saw that he could make a violinist out of him who would have a big career. As a result, he worked him to the limit. The self, and listening to the lessons of the lessons would often last from two to two others during the remaining time. Lessons

In my own individual teaching, I find, pendicular, the next twist of the peg will in looking over the list of pupils I have bring it down with a crash, often breakraught, that of those who became really ing the bridge, or even cracking the belly good violinists, capable of playing con- and bringing the sound-post down in adcertos and standard compositions for the violin, almost all of them had at least 120 violinist out of commission for the rest minutes of earnest private instruction of the evening. Even if the violinist had every week the year round, although there an extra bridge the exact size of the were occasional pupils of great talent who broken one to put on, and had a soundattained good results with half that time. post setter in his case, so that bridge and The time for much and frequent in-

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struction is in the beginning, while the position in a few minutes, it would be bowing is being formed, and the proper quite a while before the violin would position and movement of the left arm, stand in tune. Once the strings are hand and fingers are being attained. Once down, and bridge and sound-post thoroughly grounded in these, less frechanged, it requires a great deal of tunquent lessons will suffice, although con- ing before the violin can be made to stant watchfulness is necessary to prevent stand in tune. a relapse into bad habits.

### Danger From Snapping Strings

Many violinists who would like to change from gut and silk to steel E strings are deterred on account of the idea that a snapping steel E string might endanger the eyes. The great violin teacher, Seveik, teacher of Kubelik, lost an eye by a snapping string and is obliged to wear a green shade over the damaged eyc, but Anton Witek, the well known violinist, late concert master of the Boston Symphony orchestra, is authority for the statement that the string which injured the great teacher's cye was of gut and not a steel string at all,

have never known of a case, aside from that of Sevcik, where the eyesight was absolutely lost by a snapping string. Once in a while the end of a breaking string will strike the face and leave a tiny red welt on the skin which will smart for a little while, but it soon disappears. From my experience there is less danger in the case of a steel string than in that of gut. A parting steel string does not fly as is the case of the gut, as it is much less flexible. The steel kept perpendicular, especially if the string usually parts quietly and does not bridge is cut rather thin. Pupils are, as fly. With the violin in the ordinary play- a rule, extremely careless in looking after ing position I should regard it as almost impossible for any serious injury to the ally cautioned by the teacher. eye to be sustained. The danger would be greater if the violin were being examined for any cause, while being held close to the face, while not being played. In the latter case a snapping string might inflict serious injury on the eye if the string struck exactly in the right place. Even then there would be less danger from the steel than from the gut string.

# Keeping the Bridge Perpendicular

The bridge must be kept perpendicular at all times, for successive tunings will been pulled far enough out of the per- pieces.

back into position. When the notches of the bridge are filled with rosin, it is often difficult to pull the bridge back to position, and too energetic a pull will often bring it down. This trouble can be obviated by rubbing a minute quantity of soap in the notches of the bridge. Treated in this way the bridge can be pulled back without danger of falling. A good bridge will last for many years if kept perpendicular. The bridge is a very important element of good tone, and it is a calamity to break one which gives an especially fine quality of tone. The thickness of the bridge and the wood from which it is made have much to do with the tone. Aside from the danger of the bridge

dition in many cases, thus putting the

sound-post could be gotten back into

An experienced violinist watches to see

that his bridge retains its upright posi-

tion after every tuning, and if it leans

towards the fingerboard be straightens it.

To do this the violin should be held be-

tween the knees and the bridge grasped

between the thumb and first and second

finger of each hand and pulled carefully

breaking, it is apt to warp badly if not the bridge, and they should be continu-

Nothing keeps the violinist in good technical shape like the daily practice of the scales in three octaves, in thirds, sixths, octaves, and tenths, and the chromatic scale through three octaves. Various bowings can be used in practicing the scales, thus killing two birds with one stone. Such practice is really a wonderful labor saver, as there is little doubt that twenty minutes of concentrated scale practice does as much to gradually pull the top of the bridge to- keep the violinist in good technical shape wards the fingerboard. When it has as a full hour spent on miscellaneous

# Inlaying the Bridge

the use of steel E strings for the violin string rests and a piece of chony of the can be easily overcome. The first is that same size glued in its place. Some vioof tuning the wire E, owing to its rigidity. This can be remedied by the use of a screw tuning attachment, by which the tuning is done from the tail-piece, and not from the peg. This gives perfect results. A slight touch of the screw at the tail-piece and the violin is in perfect tune. The second is the tendency of the wire E to cut into the bridge, gradually lowering the string until in a short time it is too near the fingerboard and a new bridge has to be fitted to the violin. If the wire E is tuned solely by the peg, t wears the bridge down very fast, but with the screw attachment this difficulty s reduced to the minimum.

Another way of obviating this cutting s to inlay a little piece of ebony in the bridge for the string to rest on. A small piece, an eighth of an inch or so square

Two difficulties which are met with in can be cut from the bridge where the E lin makers make these ebony inlays under each string, but this is hardly necessary.

A correspondent of THE ETUDE writes of another plan for accomplishing the same result. He says: "Get a drill onethirty-second of an inch in diameter, and bore a hole two-thirty-seconds of an inch deep, where the E string rests. Fill the hole with glue and fit a plug of ivory into it, after making a dent at the top of the plug, to catch the wire. I have had excellent results with this method."

This would no doubt answer, if the top of the bridge were not too thin to admit of inserting the plug. The best bridge makers and adjusters usually lcave the bridge quite thin at the top.

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# The Violinist's Thumb

By L. E. Eubanks

IT seems a big statement to say that a adds to our tone-producing power, but it little thing like a thumb could make or requires considerable training to prevent mar a violinist; but when we note the the left thumb from bending similarly at results of faulty "thumb technic" we are the same time. As a bending of the left astonished at its importance. While the thumb over the fingerboard "plays hob," actual position of the thumb is vitally im- the pupil soon learns the necessity of inportant, its degree of relaxation is even dependent action of the thumbs. It remore so, and I say this advisedly; an quires scrious application and patient over-tensed, pinched, "gripping" thumb practice, but the reward is worth every will tire and distract the whole body. minute you give the effort. Many players who complain of a quickly It may seem a bit rudimentary to retiring left arm will have to sift possible

mind violinists that the bow-thumb should causes clear down to the thumb's work exactly face the juncture of the ends of second and third fingers in holding the "stick": but some old players are surfirst lesson in holding. And it is not prised, on examination, to see how far they have strayed from this rule of bowing. The tendency is for the thumb to steal forward toward the first finger. No detail must be considered insignificant by the would-be successful violinist; every little thing counts; and he will find "thumb culture" among the very biggest of apparently little things.

One thing more, a word of caution in the practice of such sports as Loxing and shot-putting. It is regrettably easy seriously to injure a thumb joint by striking your opponent's head, and if a 16pound shot rolls too far back on your thumb at the critical moment, the tendons allows the neck to lock down in the may be strained and stiffened for weeks or months. An alcohol rub keeps the thumb joints, as well as the hands in general, in good condition, and tends to prevent excessive perspiration-though for the latter purpose there are several better lotions. Remember, a violinist's inward bend of the bow-hand thumb hands are his tools.

# Violin Questions Answered

W. DeC.—As you do not care to go to the exposuse of hurling a "practice," will be exposuse of hurling a "practice," with the exposuse of hurling a "practice," will be exposuse of hurling and the practice in the small hours of the night the practice in the small hours of the night proper to make you a very large, heavy units could be a state of the practice of the state of th

before they find the trouble.

carrier's grip.

To relax the left thumb should be a

easy, for ninety per cent, of violin pupils

are determined to put three or four times

the necessary strength into holding their

instrument. They seem afraid to trust

the grip of the chin, and "freeze" to the

poor, unoffending violin with a hod-

violin, when correctly held, lacks a great

deal of resting in the palm of the hand;

and it must never "ride" in the hollow

of the thumb. It should be held easily

between the side of the hand below the

base joint of the forefinger and the upper

joint of the thumb. When the pupil

thumb socket he cannot effectively reach

It has often seemed to me that sym-

pathetic muscular action is at its highest

point in the thumbs, so persistently do they work together. We know that an

notes in the higher positions.

As a matter of fact, the neck of a

to the faintest thread of sound, when music from mitted strings is used to accompany in the form mitted strings in used to accompany in the form mitted strings in the strings of the stri

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THE ETUDE

A Letter to a Young Musical Friend By Ruth Rinewalt

MY DEAR ETHEL:

couraging it is. You just have to begin at the bottom and climb, but it will Looking back on some of my experi-

ences, I feel like giving you a little advice. First of all-don't expect to step into a studio already made for you. Things do not happen that way, outside of fairy books. You will probably have to begin by going to your pupils' homes. "Rome was not built in a day," neither pupils. is an established studio with a growing clientèle.

and wouldn't exchange my lot as teacher out prepared to do some talking, but of dear children, both big and little, for more playing. Play from memory for anything in the world. But all experienced teachers have fought many battles, shed some tears perchance, and risen above music in your head instead of in your some seeming failures, and denied themselves lots of things the world calls essential pleasures, for the sake of their To make a success you must not give

up too casily. Even in the very face of seeming failure hold on and be brave; and, above all, don't be afraid of work, and don't balk when the hard parts make their appearance. Use all the time you can spare, working and studying for selfimprovement. Subscribe for a good musical paper, and read all of it, inwardly digesting what you can. Your musical and literary digestive faculties will grow with use. In these modern times a knowledge of harmony, musical history, etc., is considered as essential a part of a good teacher's equipment as that of knowing how to play. It is as necessary to know the theoretical side of music as for a teacher of English to know grammar. One might be a fair talker, and yet not know enough to teach English, and in the same way one might be able to play after a fashion, and yet not know how to teach music. That explains in a way the difference between the competent and the incompetent teacher. Which do you want to be? If you expect to make teaching your life work do it right by all means, and don't depend too much on other people to help you. Influence from parents and friends is fine, but grit is better.

Don't think I mean that you have to I WOULD be glad to help you get started know everything to start with. I didn't teaching if I could, for I know how disstarted out, all alone, in a strange place, where I didn't know a soul nor had a pupil till I went out and hunted one or two up. If you have it in you to be a teacher it will come out if you apply the necessary work and patience and stickto-it-iveness. If it isn't in you to be one you will find it out, and the sooner the better for you and your prospective

I would advise you to go to some small town to start. There is less com-I dearly love the work, as you know, petition than in the larger places. Start prospective patrons. It has a much better effect. In other words, carry your hand, and don't be afraid to play for anyone. It is better to prepare a few pieces and have them well learned than to try more, only to play them indiffer-You may get tired of playing the same ones, but they will be new to others. Have patience, even if you only get a few pupils at first, but try to "get results." Don't get discouraged if the first place you try is a failure. The old adage about "try, try again" applies in

After you get a place to teach you have to use tact in dealing with the people, and sometimes you have to educate the parents as well as the pupils. But "do it easy," and don't let them know t until it's done.

Above all, don't cut the price. That is, do not think that because you are just starting out you should lower the standard of music by teaching too cheaply. Set a reasonable price, and stick to it If your services are not worth a respectable price they are not worth anything. and you are a detriment to the profession. Then, too, it is almost impossible for a young teacher to raise the price and succeed after having once branded herself as a cheap teacher.

With best wishes for your success, Sincerely your friend and teacher, RUTH RINEWALT.

# Mistaken Ideals

for an ideal! Because you have an amtion wages. Accordingly the managerbition to become a great painter does not brother wrote him a letter which read: mean that you have the ability, or that you may acquire the ability to become one, any longer at 35 shillings a week, or you One of the cruelest of all mistakes is that will live and die and end at 35 shillings of fighting ceaselessly to become some- a week. Come on tour and act. The thing for which you have little talent but great inclination. Life is filled with 44." The fiddler took his brother's adwrecks upon this harsh rock. A cele-vice and thus discovered his true calling. brated English actor had a brother who was a manager. The actor in his early to guide them. Dante Rosetti's mother days loved music and enjoyed playing in once said: "I wish that there was a little an orchestra, although he was never more less genius in Dante, to allow for a little than an ordinary routine player. He more common-sense.

How many people mistake an ambition played in the orchestra at almost starva-"Dear Harry:-Don't play the fiddle

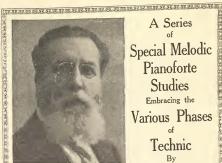
Many artists need more common-sense

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On the organ, the notes marked would not be sounded afresh, because of the absolute sustaining power of that instrument.—(Charles W. Pearce, in The Art of the Piano Teacher.)



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# JUNIOR

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### Buckle Down

What were you doing this time last year in music? Do you remember the pieces and the studies you had then? Do you remember how well or how badly you played your scales then? Do you remember how diligent you were about your practicing?

Stop and think about these things for sixty seconds, and then ask yourself-"Am I a whole year's worth further advanced now than I was then? Are my scales a whole year's worth better? Have am going to be a great composer some I advanced a whole year's worth technically? And musically?

It would be a great pity if you could not answer "yes," to all of these questions. But however, if there is any doubt about it, you had better buckle down now and make up for lost time. It will be June before you know it.

### Junior Etude Competition THE JUNIOR ETUDE will award three

pretty prizes each month for the best and neatest original stories or essays and answers to musical puzzles.

Subject for story or essay this month, "Music and Animals." You may tell what you know about the subject in gen-eral, or relate an incident about a pet. It must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of February.

The names of the prize winners and their contributions will be published in the April issue.

### A CHRISTMAS STORY (Prize Winner.)

On Christmas Eve last year I was invited to go "a-carolling" with some of my friends, and I accepted rather reluctantly, for I saw nothing in a carolling party but cold hands and feet.

We went in the costume of "Waits" and our disquise was complete.

In almost every house there was a lighted candle in the window, but we sang in front of those that were not lighted too, and one of us played the

Everybody was nice and friendly and one old gentleman made us a donation of five dollars. Maybe he recollected "Ye Olden Days" when he heard the real Christmas waits in England. We gave the donation to the Red Cross, and, boys and girls, when I heard them thank us for the money I was glad that I had gotten my hands and feet cold.

SARAH CADWELL (Age 11), Cleveland, Ohio,

### Prize-Winning Letters

A CHRISTMAS STORY (Prize Winner.)

"THERE! I've hung up my best stocking," remarked Judy, as she tiptoed off to bed. "I hope Santa leaves me a doll. What do you want, Andy?" she asked her brother.

"I want a violin and some lined paper to write music on," he answered, "for I day; but let's go to bed. Merry Christ-

"Same to you," cried Tudy, and off she

examining their many presents, and there was Andy's violin. Within a month he had begun taking lessons, and his progress was very rapid. Before long he was able to compose a simple little piece, and to complete his musical education he was sent to a conservatory.

Through his perseverance, after years of study, he became a great musician and

ESTHER VINEBURG (Age 12), New York. A CHRISTMAS STORY (Prize Winner.)

In all the world there were no hills more bleak than the limestone ridge that formed the background to Judea. Death had shown its face upon this desolate patch. It was called life for custom's sake only.

One evening while a few shepherds were tending their flocks on these dark, old hills, the sound of music reached their ears. The shepherds looked up, and there, hovering over them was a band of Early next morning the children were angels, who sang to them tidings of great (Do not send in the answers to these

So this is Christmas, when the Christ Child comes into the world to set singing the hearts of little children, the hearts of men and women-to set them singing the song that the angels taught to the hills of Bethlehem: Glory to God on the strument. highest And on earth, peace to men of good will!

REGINA M. NUGENT (Age 11), Conshohocken, Pa.



### Who Knows?

1. What is the C clef?

Who wrote Don Giovanni?

. Is it an opera or an oratorio? . What are castanets?

5. What noted Italian Composer died during the summer of 1919?

6. What is his best-known work 7. What is the nationality of Louise 8. What is meant by D. C. and for

what is it on abbreviation? 9. What is a saraband? 10. From what is this taken?



questions.)

## Answers to Last Month's Questions

1. A flagolet is a small wood wind in-

2. Harmony is the combination of two or more tones sounded simultaneousl 3. A folk-song is a traditional song of

a simple nature. 4. Stephen Foster was an American musician, the composer of Old Black Jo.

My Old Kentucky Home, etc. 5. A polka is a moderately fast dance in two-four time, or the music for the

6. A guitar has six strings.

7. The Sistine Choir is a body of male singers who sing at the services in the Sistine Chapel in the Vatican.

8. MacDowell was born in 1861. 9. There is no difference between a

half-tone and a half-step. 10. Chopin, prelude Op. 28, No. 20.

## Who Can Find

A chord in the wood-pile A scale in the fish-pond

A tie in the races

A flat to live in

A measure in the flour-barrel

A time for the clock A signature for the letter A tonic for the doctor

A brace for the carpenter A note for the bank A rest for the weary?

# Honorable Mention

Ethel Nodel, Mary Ashley, Herbert Cutler, Helen Gordon, Nell McGee, Margaret Isabel Auld, Sylvia Allsheskey Hattie V. Wescott, Susie Gallup, Anilaura Peck, Lillian Weiss, Hermene Eisenman, Louise Ridgeway, Gertrude Childs. Norma Umland, Augusta Prather, Catherine Stouffer, Beatrice Werner, Alice Ruth Marchman, Gladys Rovgsted.

Mother Goose Valentine Party By V. C. Castleman

(This could be used as a recital idea with appropriate music selected from "Four Favorites after Mother Goose," Rogers; "Mother Goose Ducts," Dutton, ctc.) Next came Jack and Jill, and, quick! Help! "Jack fell down and," no, he did not really break his crown this time, but "Jill came tumbling after," much to every-

"Along came a spider

And sat down beside her."

And who is that big, jolly person over

Before his fiddlers three are seated, in

on the other side of the room? It must

comes a lady on a white horse decorated

She shall have music wherever she goes."

in white and carrying a watering-pot?

Mary, Mary, quite contrary, lift up your

Humpty-dumpty could not come, be-

Little Tom Tucker is so hungry he can

Ridinghood is going to distribute some

As Mother Goose and her children are

jumps up on a shelf with his camera and

"snaps" the group. Then he runs away,

chuckling to himself, "Prettiest Valen-

Answer to December Puzzle

1. Bars (or Keys). 2. Measures (or Scales). 3. Beets (Beats). 4. Staff. 5. Ties. 6. Notes (or Quarters). 7.

PRIZE WINNERS-Mabel Gerard (age

HONORABLE MENTION-Edith La Fave,

Olive McAloon, Lillian Enghause, Mary

Ashley, Mary Inez Richardson, Alice Weber, Susie Gallup, Pauline Jungbluth,

Catherine Carroll, Mary Herron, Regina

M. Nugent, Elizabeth Brice, Rachel

Hood, Juliet Gattlin, Evelyn K. Martin,

Kathleen Couch, Frankie Warren, Lucile

Heiland, Mary E. Kerns, Vincent Aita,

berg, Anilaura Peck, Eleanor Drees,

Milton Sipp, Hermene Eisenman, Mar-

Letter Box

the prize pin you sent me. I wear it

almost everywhere I go for I am proud

of it, and I wish every JUNIOR ETUDE

I would like to ask Katherinc Doug-

lass, of McAlister, Okla., if the favorite

ONA EMERSON (Age 13),

CYNTHIA HENDRYX,

Copan, Okla.

Kearney, Neb.

friend could receive one. Yours truly,

I have taken great pleasure in wearing

jorie Brown, Calvin Brous.

DEAR JUNIOR ETUDE:

DEAR JUNIOR ETUDE:

12), Boonton, N. J. Catherine Plato (age 14), Hartford, Conn. Vivian

Dworak (age 12), Longmont, Colo.

Rest. 8. Sharp (or Natural).

tines I have ever helped to make."

eyes and see your garden grow.

cause he has had a bad fall.

What solemn-faced girl is this dressed

with jingling bells.

her toes,

be Old King Cole, the jolly old soul!

CUPID was weary of his old valentines and was wondering how he could get up one's amusement. some new ideas for the school children.

And what is going on ever in the corpresently he laughed aloud. "Old friends are best after all," he said. "I'll call on the tuffet, and—good gracious! Mother Goose to help me," and away he Just see that terrible spider!

ran to find her. It was one by the school-room clock on the fourteenth of February when Cupid flew in through the open window. "This is a fine day to play Mother Goose," he said, and as he spoke in glided Red Ridinghood, who chose a seat on the front row and placed her basket on the desk. Then the door opened and in walked

THE ETUDE

two tiny tots under an umbrella, singing, "With rings on her fingers and bells on Rain, rain, go away, Come again some other day."

Then came the Queen of Hearts, her white robe trimmed with bright red hearts and on her head a golden crown.

"The Queen of Hearts She made some tarts."

Suddenly there was a clatter of horses' feet, and in pranced Yankee Doodle on hardly wait for his supper, and Little Red his pony, with his feather in his cap, and bowing to everybody.

Mother Goose herself entered at this lovely red apples. moment, waving a broomstick at a little dog which followed her around, begging eating the goodies, that sly old Cupid for a bone. She went to the cupboard to get one for him,

"But when she got there The cupboard was bare."

Puzzle Corner

(THE following puzzle is one of the

best exercises we have ever seen for

making your brain work on the subject

of time and intervals. Get your pencils

and paper and see what you can do with

Puzzle

By Frank G. Balowitz

will form a well-known melody.

WHEN correctly solved, the following

1. From E above middle C, count up

the same number of half-steps that there

are between the tonic of the scale of five

eighth, a dotted sixteenth, and a thirty-

2. Reverse the interval of an augment-

ed fourth above the supertonic of the

scale of Eb, and write exactly in the cen-

ter of this interval, a note equal to the

value of one thirty-second, two sixty-

a dotted eighth.

fourths, one sixteenth, and one-third of

3. Counting up from Gb find a major

sixth minus a minor third, and write a

4. Above F (first space) find a minor

seventh minus four half steps; then find

two half-steps above the same F. Directly

in the center of these two notes write a

note equal to the value of three eighths.

a dotted sixteenth and one thirty-second.

5. Above middle C find a minor third,

thirty-seconds, plus seven sixty-fourths.

plus a dotted thirty-second.

note equal to the value of one-seventh

of the first two notes combined.

write a note equal to the value of an Eva Powell, Elizabeth Root, Esther Vine-

plus an augmented second, plus a dimin-

ished fifth, minus a minor third, and the Brook, by Tennyson? Thanking you

write a note equal to the value of three for this space, yours truly,

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Ten Melodious Study Pieces for the Left Hand Alone.

FEBRUARY 1920 Page 139

We announce the appearance from the press of this new set of studies by Sartorio. In another column of this issue, we have listed as an advertisement a number of piano studies, by Sartorio, each for the development of some special phase of piano technic. The present set of studies fit in admirably in this series. by Mr. Berwald from pieces which have catalogue. Teachers and students alike They are of medium grade of difficulty, and very splendid practice. Let us send and very spienda practice. Let us send this set of studies on inspection to any of our patrons who are interested. The re-tail price of the sheet music is \$1.25, less our usual liberal professional discount.

The other special studies mentioned above contain those for equalization of the hands, finger freedom, passage play-ing, style and dexterity, velocity, acquiring certainty, embellishment, syncopation and double notes as well as several sets of left hand studies and octave studies.

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Finger Gymnastics by I. Philipp has appeared from the press. There has been considerable delay in getting proofs back and forth from France, as we wanted the work to appear under Mr. Philipp's personal observation. The success of the two volumes of piano technic, Preparatory and the Complete Method, by Philipp, is sufficient reason for every teacher to desire to look over this new volume. Copies will be sent on inspection to any of our patrons.

February Bargains

in Magazines With the ending of the month of February, the opportunity of buying maga-zines cheaply will end, as this is the end of the subscription season. Publishers who have been holding off increases in the magazine prices during the busy sea-son are unable to hold off any longer, for subscribers have had ample opportunity to take advantage of the old rates.

Last month we gave the names of sixteen magazines which announced increases in their price. In addition to those already announced, we find that Everybody's Magazine will increase its price soon and should be added to the list.

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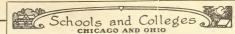
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about a sergeant." "Well, it was a colonel then." "O, I see, you mean major."

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# Children's Department

(Continued from page 136)

# Betty Barker's Training Camp

Mae-Aileen Erb

too soon for practicing to cease.

said half aloud: "Dear me! I ought to the least stumbling!" practice, I know, but I just can't make my fingers go to-day. The sun is shin-

"That's nothing to sigh about, Betty Barker." said her mother, cheerily, as she entered the room. "How fine to have the sun once more, so that you can play out-ofdoors to-day, and doesn't it make you feel glad to know that Jessie and Margaret are waiting for you to join in their game? After your practice duty is fulfilled you will enjoy the playtime all the more."

"Oh, but mother, I'm so tired of playing these same scales and studies; I played them through vesterday without any mistakes, so why must I go over them again to-day?"

### Exercises that Tell

"It's all very well to play them through with no mistakes, Elizabeth, but your scales and studies are to exercise your fingers and that you can only do by repeating them many times a day. You know how big and strong Brother Ben has grown while at Training Camp, Why, we hardly knew him last week, with twenty extra pounds and those splendidly developed muscles! Don't you remember what he said caused the great change in

"Why, yes, mother; he said it was the exercises they had to go through every ahead"

"Exactly. By repeating those same exercises regularly, day after day, Brother Ben has become almost physically perfect. Now, Elizabeth, let's start a training camp for your fingers this afternoon, and we will see if Ben can't see a wonderful change in them when he comes home on his next leave of absence. Hand me vour lesson book."

Elizabeth obediently handed the book to her mother.

"'Weak finger exercise, each hand three times daily; scales, D-A-E each hour, hree times daily,' Only three fimes each," her mother exclaimed, "why Ben would amazement. Then they laughed. call that play-he has to exercise several watch Officer Elizabeth drill her ten sol- clock!" apologized Mrs. Barker. diers. One, two, three, four-ready!"

Firmly and regularly her little fingers fell ing her finger at it playfully. "But I into their places. First came the weak don't care; I've had such a splendid game finger exercise, then the scales, and so in- I'm going right out now to tell Jessie and terested did she become that the E seale Margaret about it. Perhaps they will was played four times before she was pretend they have Training Camps, too." satisfied with it.

end, mother?" cried Elizabeth with de- her mother as Elizabeth danced out of light when she had finished.

ELIZABETH sat listlessly at the key- "Indeed they did!" answered her board. For five whole minutes not a mother, "Now we will give them . sound had come from the depths of the change of exercise. 'Velocity Etude Steinway, Elizabeth's mother tiptoed Met. 60-80," she read, "That will be through the hall to see the cause of the FUN, Betty. Just see-first the right long silence. From four to five o'clock hand plays, then the left hand-all was Elizabeth's study hour at the piano, through the two pages. We will call the and it was only quarter past four-quite right hand Company A, and the left hand Company B, and have a contest in Just as Mrs. Barker neared the door running and endurance. Let us see which of the music room Elizabeth sighed and company can run the smoother and with

Toward the end of the lirst page the left hand made quite a few mistakes, ing so gloriously, and I can hear Jessie Mrs. Barker stopped the metronome. and Margaret playing down the street— "'Tis scarcely fair," she oit, "to enter if only it were five o'clock!" and she Company B in a contest when Company A is so superior. We will furt drill Company B separately."

"All right, mother; I was thinking of that myself," agreed Eliza eth "Suppose we set the Met, at 58 for a few minutes. When the left hand an play its part at 72 we will try them tigether."

It was not long before Company B had made a marked improvement. After several "try-outs" hands together, the contest was begun once more. The plan of the contest was to play the Velocity Etude through three times, to see which hand or company made the least number of

"What is the score, molling" cried Elizabeth excitedly-when the third time was completed. "I'm prett sure Company A was ahead, though,

laughed her mother, "I that you will have to give Company B some separate coaching again to-morrow.

"I certainly must," replied Elizabeth emphatically. "That left band of mine has always been weaker than the right one, but I'm not going to an up until Company B can tie with Company A in

### The Proper Spirit

"That's the proper spirit daughter." nodded Mrs. Barker approvingly, "and now that exercise time for our soldiers is over, we will have them march back to camp while you play the 'Military March you were to memorize this week. Every mistake made will be a soldier out of step, so we will soon see how well you have trained your soldiers."

Just as the last notes were played the clock in the hallway chimed the haif

"Five-thirty!" they both exclaimed in

"Really, dear, I didn't mean to keep you hours at a time! I'll sit here to-day and overtime, but I forgot to watch the "Well, that is one time the old clock

Elizabeth caught the spirit at once. got ahead of me!" said Elizabeth, shak-

"If they do, I wonder which of you "Didn't they drill splendidly toward the three will prove the best officer," called

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